

May 1977
25p

257

Radio Orwell

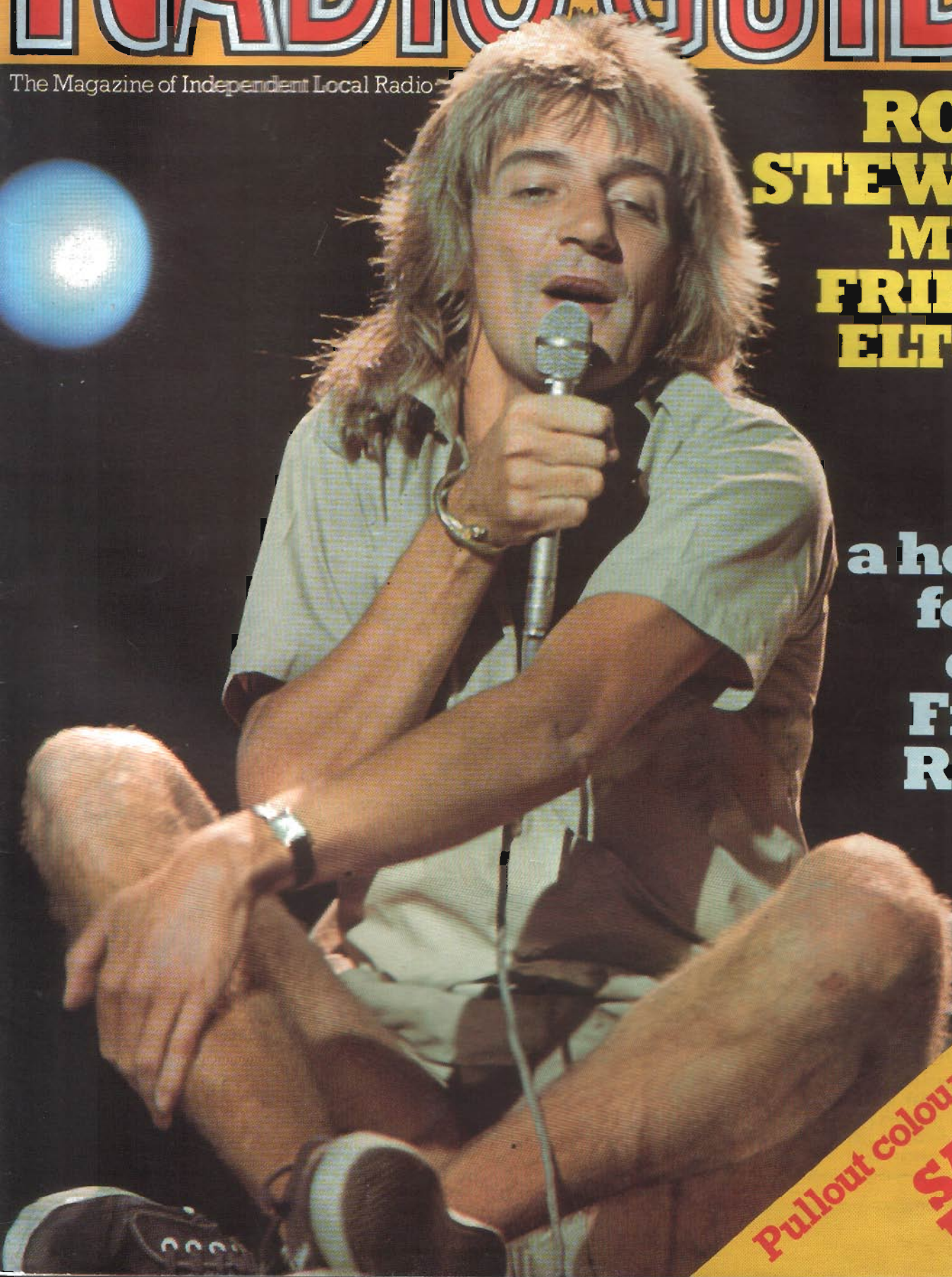
RADIO GUIDE

The Magazine of Independent Local Radio

**ROD
STEWART
MY
FRIEND
ELTON**

**WIN
a holiday
for two
on the
French
Riviera**

**Pullout colour mini-poster
SACHA
DISTEL**



TUNE IN TO

257

Radio Orwell

with
Keith Rogers

Welcome to our May edition of *Radio Guide*, with full details of our programmes for the month on the inside back page.

● I'm quite used to chatting on the air but I must admit I haven't done too much writing — still, even Shakespeare had to start somewhere.

I must say it's rather nice to have a break on *The Breakfast Show*, although I wouldn't like to be doing the 0900 to 1200 shift permanently. I like the extra responsibility of ensuring that people get to work on time, and of course *The Breakfast Show*, now being hosted by Andy Archer, is much busier than any other programme — which tends to keep one very much on one's toes.

● *Solid Gold Sunday* has now been replaced by *Popback* (1000 to 1400) which, week by week, is covering the years 1956 to 1975. *Popback* takes longer to prepare but it's more challenging and, I hope, more interesting to listen to than its predecessor.

● On the sporting scene the speedway season has started. Unfortunately, the weather at the opening meeting — the Britannia Superstars — was pretty atrocious. Nevertheless, 10,000 people braved the high winds and teeming rain to see Ole Olsen win the trophy.

● On Easter Sunday the name Radio Orwell was very much in evidence at the motor-racing circuit at Snetterton. Banners and stickers were displayed everywhere showing the famous 257 logo and the highlight of the afternoon was the Independent Local Radio production car race.

Wendy Naxton of Sudbury in Suffolk was the winner of our recent golf ball competition in *Radio Guide*. Her entry showed Harry Rowell asking the question: "How far have you driven?", to which the golf ball replied: "Oh! A fair way." Congratulations to Wendy, who receives a record token.

● Finally, I've been roped in for one of those "superstars" competitions which is being held at Leiston sports centre. So far I've done brilliantly, having come last in the weightlifting and archery. Still, I have the target golf, sprinting and gymnastics to look forward to, so I think I'd better get into training double-quick.

● Stay tuned — and happy listening.

HAPPY BIRTHDAYS:

Birthday greetings are extended to all the stars who were born in May, including: 2nd, Engelbert Humperdinck and Bing Crosby; 3rd, Mary Hopkin and Pete Seeger; 10th, Fred Astaire; 12th, Burt Bacharach; 13th, Joe Brown; 16th, Liberace; 18th, Perry Como; 22nd, Charles Aznavour; 24th, Bob Dylan; 27th, Cilla Black; 30th, Benny Goodman.



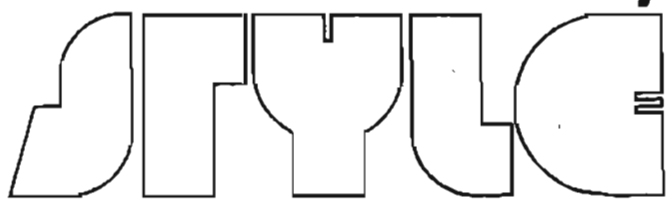
YOU'VE EITHER GOT, OR YOU HAVEN'T GOT, STYLE

ELTON HERCULES JOHN is a musical chameleon. He has changed his appearance and musical style at will and he is now one of the most highly paid performers in the world. He is the Liberace of rock, a brash, flamboyant showman, a millionaire. He gives away Rolls-Royces and yachts the way most people give away boxes of chocolates. He has style — no charisma, but lots of style. And he has never been afraid to take risks, move on and change colour to adapt to his surroundings. He has pulled himself and his music through a variety of changes and his reward has been mass acceptance.

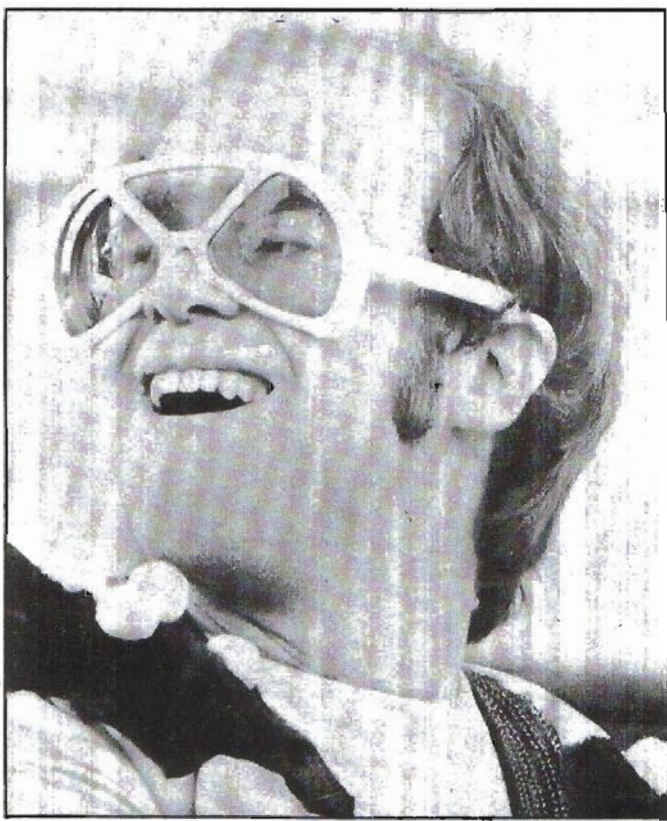
Elton John sells records by the million because his appeal covers every corner of the pop market. His music sells to rock fans, teenyboppers and mums and dads. Nobody since The Beatles has offered so much to so many different people.

Yet Reginald Kenneth Dwight, musician, of Pinner, Middlesex, has no exceptional characteristics. Despite his name change, weird glasses and outrageous clothes, he is not radically different from many other 30-year-old men. He is short, chubby and a little uninspiring. He is also a little bald. He lacks the charm and good looks of McCartney, the aura of Bowie or the magic of Presley. He is, in essence, an ordinary chap, shy, diffident and surprisingly insecure beneath the glossy veneer of superstardom. But Elton John combines the attributes of a great musician with the drive and shrewdness of a top businessman. Beneath the camouflage of ostrich feathers and gigantic hats and shoes lurks a gifted pianist, a writer of beautiful melodies and a singer with a unique style. Being a director of Watford Football Club, a friend of Billie Jean King and a patron of the arts via his ownership of Rocket Records are merely distractions.

This month is a particularly apt time to look at Elton's past and evaluate his musical skills. He has recently celebrated his 30th birthday and it was just ten years ago that his legendary partnership with Bernie Taupin began. In 1967 Elton left Long John Baldry's backing band, Bluesology, and answered a music press ad for new talent. So did a Lincolnshire lad named Taupin — and it was the start of a friend-



The image is outrageous: the music is compellingly commercial. Between them, they've made Elton John the hottest property in pop. **Martyn Sutton** begins our three-part feature with a penetrating look at the evolution of our most spectacular super-star



ship and songwriting partnership that was to achieve phenomenal success.

It is impossible to measure Taupin's contribution to the Elton John sound. Taupin's lyrics and John's melodies have become arguably the greatest songwriting partnership of our time. The Lennon/McCartney composing partnership is largely a myth. Although they wrote many songs together, the great majority of the Beatles classics were written completely by either Lennon or McCartney. Unlike Bacharach and David, Rodgers and Hart, or, for that matter, Gilbert and Sullivan, the two Beatles did not work separately on lyrics or

melodies in the time-honoured manner. Elton John sets melodies to Bernie Taupin's lyrics and the result has produced some of the most accomplished pop songs of all time.

It might seem a long jump from playing Chopin études and studying at the Royal Academy of Music to *Saturday Night's All Right For Fighting*, but it was all part of Elton John's apprenticeship. His classical training has given him a great sense of structure and discipline. His keyboard style is easily recognisable — fluent runs, percussive block chords and complete mastery of his instrument. But it is the way he constructs melodies to spot-

light the lyrical talents of Taupin that is the key to his success: the languid, flowing musical poetry of *Your Song*, the poignant melody of *Candle In The Wind* or the strident, soulful counterpoint chords of *Border Song*. Elton John writes melodies to someone else's lyrics and the result is so well constructed that it is difficult to imagine that the two parts of the song do not spring from the head of the same writer. The melody and lyric become inseparable. You do not whistle or hum an Elton John song — you sing it to yourself.

The interesting point about Elton John's singing style is that it is unique as well as being imitative. His stylised, Americanised singing is based on many artists he has admired, but the end product is totally original. Elton's vocal style, his sympathy for blues and soul music which was refined by working in Bluesology backing artists like Major Lance and Patu Labelle and Bernie Taupin's obsession with Americana have led to great success in America and consequently the world. From the *Tumbleweed Connection* album to *Goodbye Yellow Brick Road* through to songs like *Dixie Lily* on *Caribou*, Taupin has always written about American themes. As a result, Elton John is the most un-English pop star we have produced. Apart from *Saturday Night's All Right For Fighting*, he has rarely been given a thoroughly English lyric by Taupin. The world of Elton John is a world of Hollywood, Marilyn Monroe, the Old West, burning missions, Country Comfort and countless images (musical and lyrical) of America. When Daniel catches his plane, it certainly isn't taking off from Gatwick. And this American-oriented approach has paved the way to mass acceptance in the largest market in the world.

Elton John's phrasing can be irritating at times. Bernie Taupin's lyrics can occasionally be pompous and pretentious, as on the *Captain Fantastic And The Brown Dirt Cowboy* album. But overall they have maintained a consistently high level of musical achievement. The high spots have been classic pop like *Your Song*, *Daniel* and *Rocket Man*. They will probably never top the magnificent double album *Goodbye Yellow Brick Road*, but they keep on producing quality records like the recent *Blue Moves*. ➤ ➤ ➤ ➤ ➤

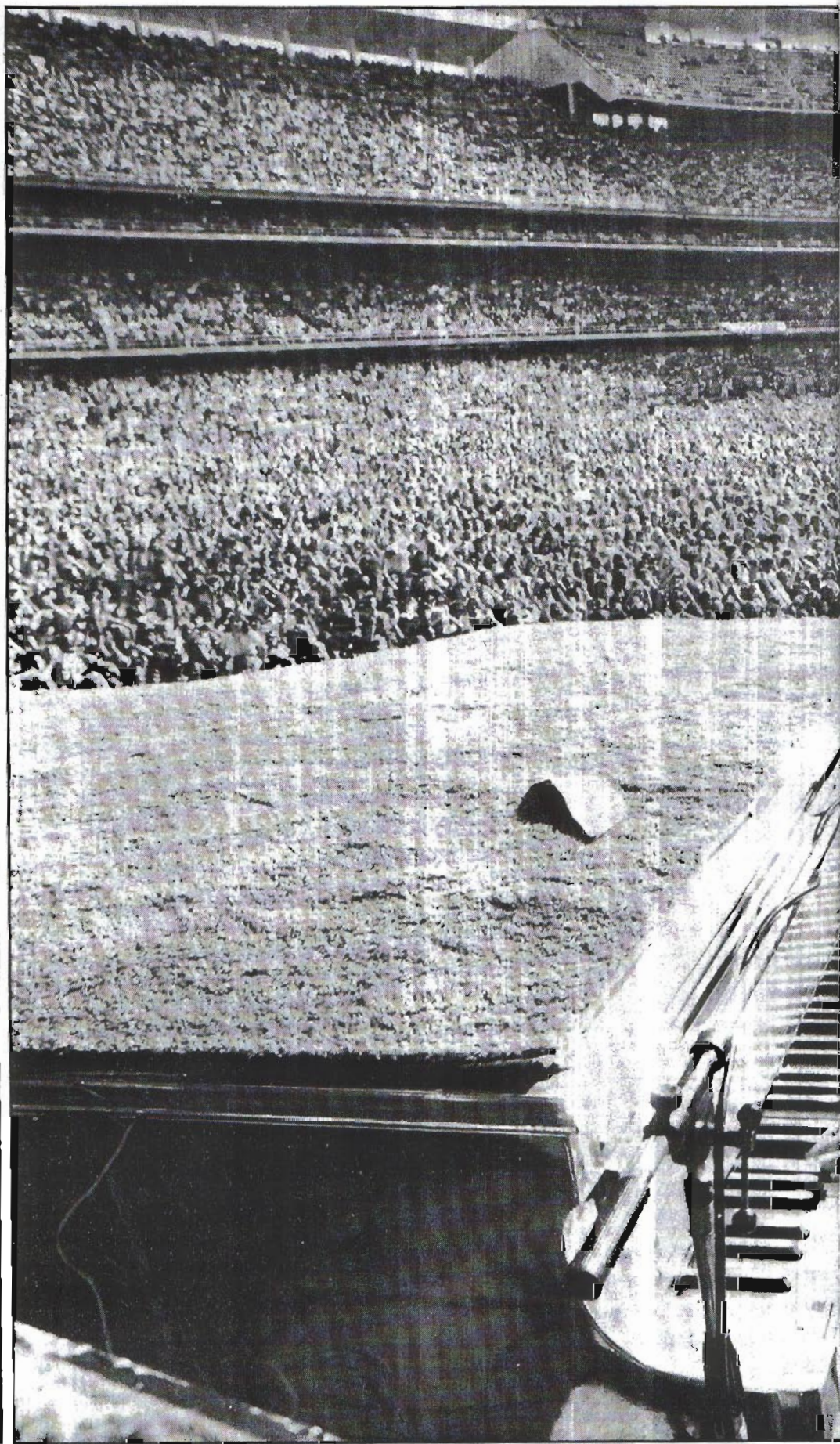
➡ The team that surrounds Elton has made a huge contribution to his success. Lyricist Taupin, manager John Reid, producer Gus Dudgeon and arranger Paul Buckmaster are all essential parts of the Elton John machine. But it is a tribute to his shrewdness that he works with the right people. He is quite capable of making changes if the machine is not running completely to his satisfaction, as his break with DJM Records and with musicians and friends from his original band has proved. He continues to progress and evolve and he has never lost that dynamism that took him to the top.

His three-year songwriting contract as a house writer with DJM is no secret. But what is not so well known is that he appeared on countless budget albums, as a session singer and musician, performing cover versions of other people's hits. During this period he developed great flexibility and a sense of self-discipline that has helped him enormously. His sheer enthusiasm for music shows no sign of waning.

Through Rocket Records Elton John is putting back a lot of time, effort and money into the business that has given him so much. Rocket is functioning the way The Beatles' Apple company wanted to operate. It treats artists fairly and with respect and has already established Kiki Dee as a major star. Though aware of his talent, Elton knows that he has been lucky. And now he's helping artists who have been around a long time but not fulfilled their potential. He is very proud of the fact that he was able to help one of his former idols, Neil Sedaka, achieve a comeback on the record scene in America.

But he has the intelligence to see that the world of pop music should not be taken too seriously. His own story, after all, has all the qualities of a fairytale. He is the tea-boy who became the owner of a record company, the £10-a-week hack songwriter who became a millionaire star. He is the ordinary boy next door who made it from Pinner, Middlesex, to the Hollywood Bowl. The whole process has been so outrageous and ridiculous that Elton John saw the only thing to do was to enjoy it and communicate that enjoyment to his adoring audiences.

By his extravagant antics and extraordinary costumes, he has managed to make us all laugh. But he has had the grace to laugh at himself too. And that shows a sense of perspective that's as important — and rare — as Elton's musical talent.



ONLY THE PIANO PLAYER, INDEED!

LIKE HIM or loathe him, it's difficult to ignore Elton John. True to the image of superstardom, his whole life-style has been tailor-made for the front page. From the moment his career took off in a big way, his flamboyant showmanship and public role of extrovert have always made good copy. Elton did for glasses, platform shoes, multi-coloured hair and a floundering Fourth Division football club what The Beatles did for Merseyside — and the comparison doesn't end there.

Capital Radio's Grahame Dene says: "After The Beatles, a vacuum was left, and British artists had little success in the States. Elton actually filled that gap. He is one of Britain's finest songwriters. Tracks such as *Don't Let The Sun Go Down On Me* and *Your Song*, two of my favourites, speak for themselves."

Conquering America gave Elton everything — success, money, and the freedom to do what he wanted. All this must be partly, if not wholly, attributed to his curious appeal. It's impossible to pin down the average EJ fan. They include mums, dads, sons and daughters, lords and ladies, and even the occasional princess, the most famous being Princess Margaret. Elton and HRH's paths have crossed on several occasions and he has played several times at private parties organised by Princess Margaret.

"The Princess is a great fan of Elton John," says a Clarence House official. "She has come to know him quite well, admires his music and has a large collection of his records. Princess Margaret's children are also ardent fans and play his records at home."

Despite the high living, lavish costumes and special effects and glaring spotlights, Elton John remains a notoriously shy person. In private he is essentially an introvert, hardly the type to lounge around in flashy clothes or cavort about on pianos. ➤➤➤➤

➤ It was his inability to overcome the shyness and lack of self-confidence that initially held Elton John back.

London Weekend Television producer and director **Mike Mansfield** remembers him from the early days: "I first met Elton in Andover, Hampshire, when I was working with a supergroup of the Sixties called the Troggs. He was self effacing, shy and insecure. But unknown to us all he had a monster talent which at that time was not recognised. Today that talent has emerged. He's been through the pop machine, survived it, and conquered it. Now he bestrides it like a colossus — but strangely he has retained that original shyness. He is a very special person."

Special he may be, but apparently not beyond reproach. A blot on Elton John's copybook was undoubtedly his appearance at Wembley in summer 1975.

It disappointed a lot of people, among them **Roger Day**, **Head of Music for Piccadilly Radio**, Manchester: "I can't pass any overall comment on Elton's live performances, because I've usually been working during his tours. But I would say that the Wembley show was one of the biggest mistakes of his career. The Beach Boys came on before him and played all their hits, which was exactly what people wanted to hear. Elton should have given them his hits. Instead, he performed the new album and consequently died a death. But perhaps that is an unfair incident on which to judge his live performances."

"One of my all-time favourite Elton John compositions is *Border Song*. I remember playing that continually when I was with Radio North Sea."

"You can't deny Elton John's talent, but I don't think he's made musical history. In 20 years time, people won't remember how great he was."

Much has been said about the reputed on-off feud between Elton John and **Rod Stewart**. Says Stewart: "There's no particular conflict between us — the whole thing has been blown up out of all proportion. Certainly, there has been a bit of friendly aggro, but there's no serious undercurrent. Elton dropped in on one of my Christmas concerts at Olympia, and came backstage afterwards for a few drinks. We chatted about the show and had our pictures taken for the benefit of those papers which had suggested a row. We've known each other for about six years, and although we're not particularly close friends, we get on OK. To suggest there's some kind of war raging

between us is boring and laughable. The whole story's worn out."

Whether or not Elton and Rod belong to each other's fan clubs, they share the distinction of being highly respected by both fans and fellow artists. **Gary Glitter** says of Elton: "There's little new I can say about a guy who is almost a living legend. Elton's given so much to music, and apart from being an outstanding composer and singer, he oozes professionalism. I've known him for a few years and he really is the same nice guy he's always been. He works hard, but he always seems to have time for a good laugh. It's great to see someone with such obvious talent being given the appreciation he deserves — both inside and outside the business. Do I like his music? Sure I do. In fact, I don't know anyone who doesn't."

And, of course, there's the image. Elton John made an impression on **Michael Aspel**. They met, says Aspel, with Elton in an unfamiliar role — that of

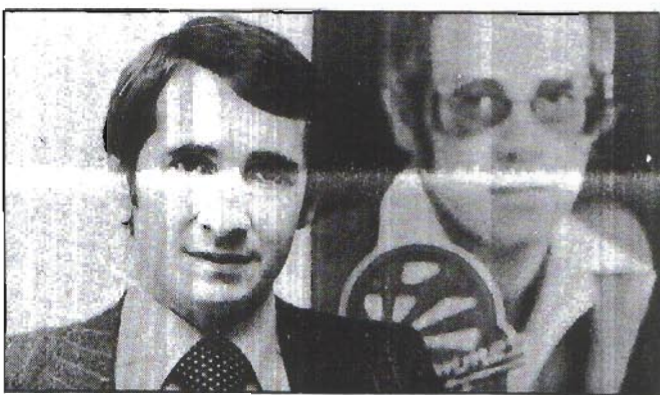
cricketer, having hung up his football boots for an afternoon: "I couldn't believe my eyes Elton's hair matched the colour of the cricket pitch — a delicate shade of emerald green. I think he's a great performer and I really like his music. Always have done. One of my special favourites is *Daniel*. I think he's very talented — green hair and all!"

The final word goes to **Suzi Quatro**, queen of the rockers, who says: "Every time I've met Elton he's come across to talk to me and he's known all my records. He obviously keeps up with what his fellow musicians are doing. He doesn't take himself too seriously, which is a good thing, because if you do you end up like Janis Joplin."

"There's a public and private side to every star and Elton balances the two well. As for his music, I can't think of one record of his that I haven't liked. The singles represent what Elton John is really all about."

Jackie Finch





ELTON'S ROCKET MAN

THE ELTON JOHN success story is firmly rooted in the songwriting partnership with Bernie Taupin, coupled with Elton's extraordinary personal dynamism. But probably the biggest single influence shaping his career is a 27-year-old entrepreneur named John Reid.

Reid was born and brought up in Paisley. He studied marine engineering but dropped out before finishing the course and moved to London in search of work.

He tried his hand as a record plugger, without even knowing what the job entailed: "For all I knew, I could have been punching the holes in the middle of records all day." He then joined EMI Music Publishing, moving on a year later to become Tamla Motown label manager. And that was where he first encountered Elton John.

"Elton used to go round the offices at EMI cadging records. But it wasn't until I met him in San Francisco in 1970 that we became friends. I realised then that he'd be quite a force."

Six months later Reid, then 21, left EMI and moved to DJM Records to manage Elton John.

Reid reckons he aged 10 years between 1971 and 1973. He contracted Elton to MCA in America. "It took me a year to negotiate that deal. I had to take each stage slowly... after all, I was dealing with people who had considerably more experience."

As the Reid empire grew, so did his frustration with DJM. "Rocket Records was born at the Chateau d'Herouville, outside Paris, where we were recording *Honky Chateau*. Steve Brown, producer Gus Dudgeon, Elton and I were all bitching about DJM when someone — I

think it was Gus — asked why we didn't do something about it, like starting our own label. Everyone knew it was a great idea and Elton came up with the name Rocket because we'd just finished *Rocket Man*."

From record plugger to millionaire is a scenario fit for Hollywood. But Reid insists that his lavish lifestyle is essential for efficiency. His spacious Mayfair offices house the many offshoots of John Reid Enterprises. His Knightsbridge town house welcomes dinner party guests from the arts, politics and royalty. He has houses in several parts of the world and an art collection of rare good taste.

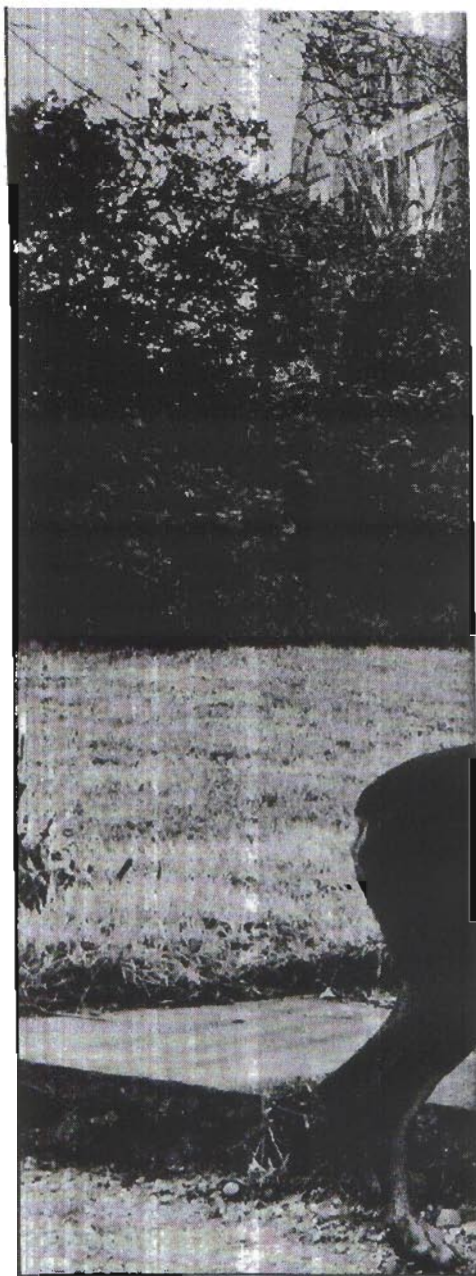
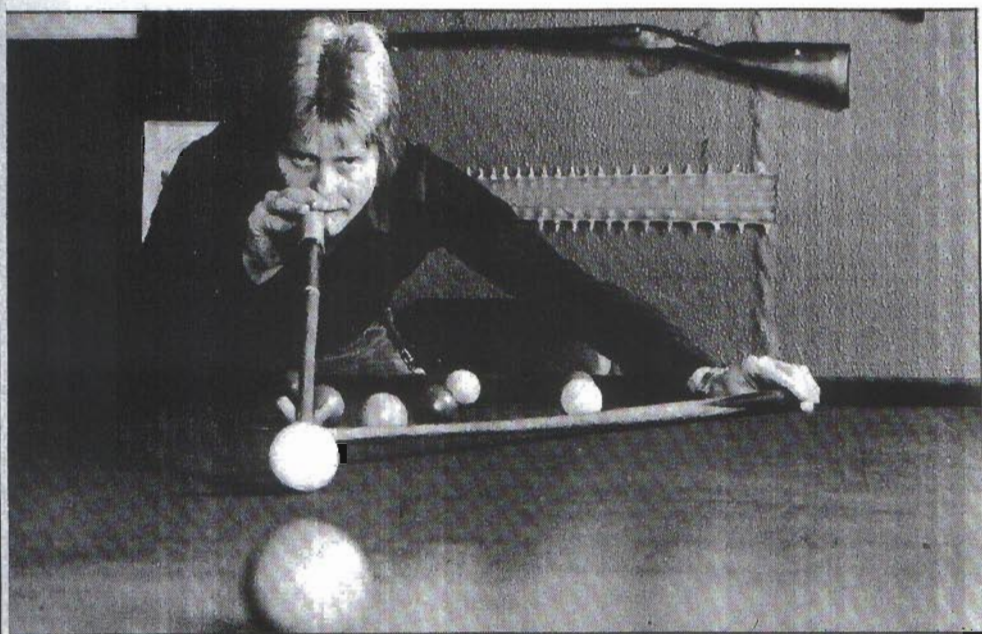
"I'm in the office for a full working day and by the time I get home, the phone's ringing from Los Angeles," he explains. "Around midnight I'm talking to Australia. That's why I have to have a chef and a chauffeur."

Apart from managing Elton John, he looks after Queen, Kiki Dee and Cliff Richard's US record releases. It was Reid who managed to "break" Richard in America after others had failed for 15 years. "I'm always ready to accept a challenge," he says. "That's what gets my adrenaline going."

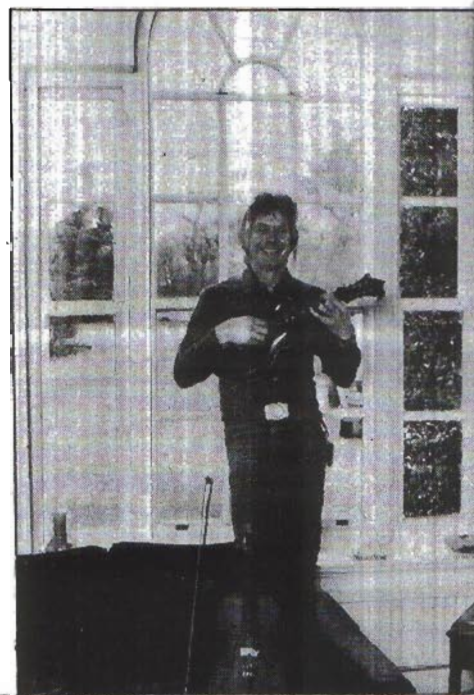
One thing that is exciting him at the moment is a band called Blue, his latest signing. "When I took on Queen and Cliff, I was handling artists who had established images. With Blue I'm starting fresh. At the moment I'm going round the local radio stations with them to promote their new record."

"I haven't taken on anything like this since Elton," says Reid. "But you could say I live for the excitement of backing my own judgment."

JOE BROWN'S HOME BREW



FOR JOE BROWN life at the top has brought obvious rewards. Sixties' hits like *Picture Of You* and *That's What Love Will Do*, long-running TV shows and hit West End of London musicals established him as a star and brought him plenty of life's little luxuries. For the past 10 years he has lived in rustic harmony with his attractive wife Vicki (she used to be one of The Vernon Girls and a member of The Breakaways) and their two children, nine-year-old Peter and Samantha, 10, in their £100,000 mansion on the fringes of Epping Forest in Essex. Now 36, Joe has taken his band, Brown's Home Brew, on the road, touring the club and cabaret circuit with Vicki supplying the vocals and harmonies. Before he became a hit-maker in his own right, Joe was a top session guitarist and he is still rated as one of this country's top rock and roll instrumentalists. He has been back into the recording studios again recently and his latest single, *The Boxer*, is soon to be followed up by an album. Vicki, too, has made her first solo album, *From The Inside*. "Being on the road again is tiring, thought it's great fun," explained Joe. "But, try as we do, it's difficult to put over all of our new material to audiences who want to hear the old hits. Mind you, we've played at places like Dingwalls, in North London, and been frightened to death that the new generation of sophisticats would boo us off the stage. But we just went straight into our cabaret act and within minutes they were shouting for more. Back in the Sixties anything with a heavy beat got people rocking. Audiences now seem to listen to both the words and the music and that's really satisfying... especially if you happen to be a middle-aged rocker like me."

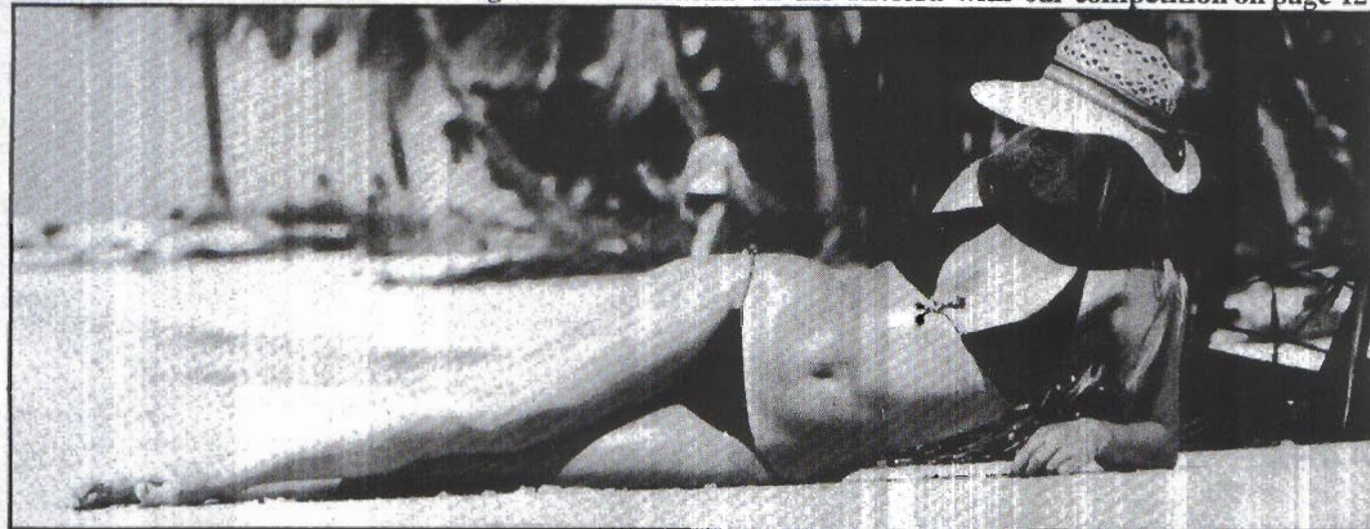




A home in which to work, rest and play, set in several acres of wooded gardens. Joe and Vicki relax with Dusty, their Doberman Pinscher — they have a gardener to tend to the grounds and stock up the ornamental fish pond. Joe's own recording studio is about to be dismantled: "Everyone nowadays seems to prefer 32-track. I reckon I've recorded some of my best material in here, though." Whether it's the sign of a misspent youth or not, Joe is quite some hustler when it comes to sinking the black — and as with music, practice makes perfect.

If you're on holiday,

Well, it depends, of course, on where you go. You might meet Cilla Black in Spain or Suzi Quatro communing with nature in the New Forest. But wherever you go, our *Radio Guide* checklist below will help —and there's the chance of winning a **FREE** weekend on the Riviera with our competition on page 12



TWIGGY

When I can get the time I go down to the South of France. In my bikini! I do tan nicely... but my face freckles; I don't like being photographed when I'm on holiday.

Then again, my boyfriend, Michael Winney, is from upstate New York and his family have a home in the country where we lived for five or six months. But I'm happiest when I'm near the sea.

KIKI DEE

Well, the most relaxing thing in the world for me is being with a few very good, very close friends — that's all I need. But there is one place I'd like to go... and that's Tahiti. The reason is simply that I could have a very relaxing, very calming time without being surrounded by tourists. A "natural" holiday, I suppose.



LENNY PETERS of Peters & Lee

Last year we went to Miami and I took my daughter to Disney World. It wasn't really my cup of tea. I didn't get a chance to do what I really like to do, which is to go deep sea fishing. It's not risky as long as you respect the sea. The only time it's dangerous is if you don't respect it. We drove down to Newhaven once to get some fishing in and there was a gale blowing. Someone who had travelled down from London with us insisted on going fishing — in a Force 8 gale. But we got in the car and came right back.

Where would I like to visit? Finland. I'd like to go there because apparently the fishing's great. But after our summer season we're going to Australia, so I don't think there's much chance of a holiday this year. We're in Bournemouth for 17 weeks and there isn't a show on Sundays, so maybe I'll get some fishing done there.



ALVIN STARDUST

I suppose really I like places that are very much away from it all. The place I enjoyed most is Bird Island in the Seychelles. It's a very small desert island and you have to fly in by private plane, which isn't very expensive... it's getting to the Seychelles that's quite expensive! There are about 5,000 sooty terns on this island, and these amazing frigate birds that steal from the

GOING AWAY?



For a long or short stay it's a comfort to know that your home and property is as safe as houses while you're away. Have you remembered everything...?

Here's how to get the best out of your holiday

NO ONE KNOWS the sun better than Polaroid. Over the years they have perfected sunglasses to a high specification that includes seven-layer glare and ultra violet absorbing lenses which are shatter and scratch resistant. They also carry a one-year guarantee against defects in manufacture.

Polaroid also know about the summer, which is why we invited them to offer *Radio Guide* readers their guidance on preparing for the holiday season and put together a glamorous weekend holiday package for two in our **FREE** competition on page 12.

Although many of you will have booked your holidays, planning and organisation now will probably save you heartache and last-minute panics nearer the date, so here's a check list for a worry-free holiday.

GENERAL TIPS

1. Look around for suitable kennels for your pet now; vacancies may be difficult to find at the last minute.
2. Ask your neighbour now to look after your plants and garden and periodically to empty your letterbox.
3. Don't draw attention to the fact you're away by leaving the curtains drawn or leaving a note for the milkman or newspaperboy. Put all your valuables in a safe place. Don't lock internal doors and leave keys where they belong. Don't lock cupboard doors, any damage done by unwelcome visitors breaking locks will be expensive.
4. Warn the police beforehand that you will be away and leave with them and your neighbours a contact address in case of emergencies.
5. Turn off gas, water, heating and electricity.
6. Leave fridge door open and throw away unwanted food.
7. Pull out all electric plugs.
8. Empty all rubbish bins.
9. Lock all outside doors, shut all windows and skylights.

you could bump into...

other birds. They fly high, then close their wings and swoop down to grab the fish which the other birds have just caught.

I like warm places. It's difficult to say what relaxes me, though. When I was a kid I used to go potholing and hiking in the Lake District. And I like nice quiet places where I can get away from the traffic.

When it comes to holidays I never know that I'm actually going until the day before. I found that I had five days with nothing to do and a friend had a place in Tenerife, so that was where I went. It's just outside Puerto de la Cruz. He has this place in the old market part of the town. I took a buggy and drove around the island. I went up to the volcano. You just go up through all the vegetation and come out by the crater. But I don't like the south of the island too much.

I used to have my own place in Marbella, then a place in Cannes. But it was a waste of money since I could never get down there.



SUZI QUATRO

Since we spend most of our time flying around, it's become no big deal anymore. So when we go on holiday we get in the car — I like to drive — and go to our favourite place, the New Forest, to see the ponies. We often go for long walks. I love just walking around and looking at stuff. Most people go to a hotel with a swimming pool, but we're always visiting Japan and doing that, or going to Australia all through the year and doing that. Driving to the New Forest is such a change.

How long do we get on holiday? Two weeks is a long time. But by the time you're in the mood the holiday's over.



VALERIE HOLLIDAY of the Three Degrees

What do we do on vacation? Well, I guess just about what everybody else does. First of all we find somewhere with a bit of sunshine and get some sunbathing done, bake out some of the cold, the moisture in the lungs. Actually we're going to go somewhere very private, for the first time. We're not giving away the name otherwise it won't be a holiday... let's just say it's over in the Canary Islands direction.

There are lots of places I haven't been to that I'd love to visit. Places that are warm... Greece, Italy and later this year we're going to Japan. It's about our fourth visit. Last time we went, we stopped in Hong Kong on the way back and got the chance to go shopping. There were so many really unusual things to buy that our baggage was really overweight when we got to the airport.

Look, do tell all your readers many thanks for their support, and tell everyone that we'll be thinking of them when we're basking in the sun!



GARY GLITTER

I usually take time off on the way back from, say, Australia or New Zealand or somewhere like that — places I play once a year. I always think it's such a waste not having a holiday when I'm in the Far East, so I take a bit of time out wherever I've been working. The first place I stopped off was Bali, but it was just a bit too sticky, too tropical.

I do go to the South Pacific because I really love it. I go to an island off Tahiti. It's called Morea, and I've been there for the past two years. It's really nice. It's like Tahiti, but that's got too many modern things happening. Morea is like a real Robinson Crusoe place, all the chicks with nothing on and flowers in their hair. What they have there are these holiday homes, five or six little places, little villas. It's not even that luxurious. But the sea is so transparent, so clear. You go out in a boat and look down at all the fish and all the colours and it's gorgeous... It's paradise.



CILLA BLACK

Summer holidays? We don't do a lot. We've got a villa in Marbella, Spain and we'll go down there with the kids this summer. It's terrific. We just planted the garden last year. We have orange trees, lemon and grapefruit trees, so we're very excited 'cause it'll all be ready this year, our "breakfast trees". Really though, I would love to go to the South of France. That's very me, but there's nothing for the kids to do down there, no amenities at all. In Spain

they do have them; you can literally drop your kids off at the playground.

I've been all over the world. I know it sounds boring but if I can't work there, I don't go — although I have been to Fiji. On the way back from Australia I did a week's recording in Los Angeles. That's the best way to see the world, working. Someone did suggest that I go on a cruise ship, but I'd hate that. Like a floating Buzin's.



LIONEL BART

Come holiday time I go for the sun and the ocean which is my number one drug, as I usually work on holiday anyway, or at least I try to start new ideas going. But I do try to get to the sun every three months.

I've got no ideas where I'll be going for the summer holidays as such.

Where have I been lately? I go to Jamaica a lot, sometimes to Mustique and St. Lucien. I like Torquay as well. California? Yeah, what I like to do is rent a house on a beach in California and try to do a bit of work as well. Anyway this summer I've been invited to join Donovan in California, in the High Desert, which I might do.

Where did I enjoy myself the most? Well, I had a good time in Ibiza, in fact I'd really like to go back there. I wouldn't mind visiting Rio, I've never been to that neck of the woods. The same goes for Mexico, Acapulco in particular. To tell the truth, I haven't got anywhere in my head I'd like to go that I haven't been already.

CAMPING

1. To prevent possible infection wash your hands properly after using the toilet before eating and cooking.
2. Wash up in hot soapy water, don't rinse in a clean-looking brook.
3. If in doubt don't drink the local water.
4. Make ice cubes only from boiled water.
5. Wash vegetables and peel all fruit.
6. Quick boiling food at 100 deg. C. for 15 minutes should make it safe for consumption.



HOLIDAY BY CAR

1. Before loading the car make sure you have:
 - a. The relevant driving licence;
 - b. Car registration papers;
 - c. Green card, plus correct insurance.
2. To avoid breakdown:
 - a. Have your car thoroughly serviced and checked (particularly tyres, brakes, steering and lights) before leaving;
 - b. Carry spare parts, such as fan belt, light bulbs, fuses, spare petrol can, or ask your local garage to rent you a touring kit for your model, year and make of car;
 - c. Carry a full complement of tools and ensure your jack is working.
3. Carry a well-equipped first-aid kit: remember disinfectants need to be replaced each year.
4. Learn the traffic code of the countries you're visiting abroad.
5. Do not overload the car: always distribute the weight evenly.



TRAVEL DOCUMENTS

1. Check that your passport is up to date.
2. If you require a visa for the country you're visiting, organise it now... and check with your travel agent about special documents you may need if you're camping, caravanning or boating.
3. Make sure your family and belongings are well insured.
4. Check whether or not you need vaccinations or inoculations. Consult your doctor and get them done in plenty of time.
5. Never take too much cash; travellers' cheques are much less risky and can be insured against theft.



TRAVEL BY PLANE

1. Don't pack your passport or other travel documents in your suitcase. It's too late when you're at customs and your luggage is on its way to the plane.
2. When leaving for the airport give yourself plenty of time. There may be a queue at the check-in desk.
3. Check your flight ticket for baggage allowance, the cost of excess baggage can be high.
4. Take essential clothes only and leave room in your suitcase for souvenirs you may buy while you're away.

• Now turn the page for our exciting competition.

RAISE YOUR GLASSES

A champagne start to a great weekend in the Riviera sunshine

How would you like to fly away to the sun for a romantic and glamorous weekend? *Radio Guide* can make that dream come true. In conjunction with Polaroid we're offering as first prize in our FREE summer holiday competition a weekend for two on the French Riviera.

Leaving on the Friday night you'll fly to Nice while savouring a champagne supper in-flight. At Nice Airport you'll be greeted by your chauffeur who'll transport you to the Carlton Hotel in Cannes, the most exclusive hotel on the Côte d'Azur. There will be time for you to freshen up and then you'll be driven along the Mediterranean coastline through such romantic spots as St. Raphael and St. Maxime finishing up at a restaurant overlooking the harbour at St. Tropez where you can sample moules marinière.

Saturday morning is free for shopping and sightseeing. After lunch you'll be taken for a ride around the celebrated residential area of Cannes and St. Tropez. After dinner back at the Carlton you will be driven to Antibes for the Jazz Festival where we have reserved special seats for you.

On Sunday your guide and chauffeur are at your service all day until your flight leaves that evening.

That's not all. We are also giving away 10 runners-up prizes of Polaroid Sunglasses



a)
1. Jack Jones
2. Cliff Richard
3. Bryan Ferry



b)
1. Sacha Distel
2. Mick Jagger
3. Patni Smith



c)
1. Diana Ross
2. Aretha Franklin
3. Gladys Knight



d)
1. Peter Gabriel
2. Kiki Dee
3. Karen Carpenter



e)
1. Marvin Gaye
2. Stevie Wonder
3. Billy Ocean

ALL YOU HAVE TO DO to enter this super competition is study the stars in Sunglasses and see if you can unmask them. If you think that pic "a" is a holiday snapshot of Cliff Richard, simply write 2 next to "a" in the space provided on the coupon. When you have completed the coupon write in your full name and address and send your entry to "Stars In Sunglasses", *Radio Guide*, PO Box 40, Kettering, Northants., to arrive no later than the last post on May 31, 1977. The sender of the first all-correct entry out of the mailbag wins the holiday, the next 10 will receive pairs of Polaroid sunglasses.

When entering the competition make a note in your diary that your Riviera holiday, if you win, will be on July 22, 23 and 24, 1977.

WIN

Just spot the
Stars In Sunglasses
to win a FREE
Riviera holiday

a	d
b	e
c	

NAME

ADDRESS

GEOFFREY MELLY does everything that middle-aged men aren't supposed to do. He leaps about a stage too energetically, sings songs at a rate and intensity that ought to be asking questions of his pounding ticker, and continually rides rough up and down the motorways of Britain in an old van with another group of middle-aged gentlemen who should know better. And of his alcoholic consumption, he tactfully remarks: "I'm not a total abstainer."

Taking it easy is not one of Mr. Melly's chief claims to fame, but he managed it for a few minutes recently when we spoke in a quiet corner at Ronnie Scott's London nightclub. The subject was his compelling resurrection to fame as one of our top entertainers, the jazz-belted front-man of John Chilton's Feetwarmers.

The recent legendary tour of London's watering-holes which attracted customers from far and wide was, according to George, a natural progression from Ronnie Scott's. "Well, during the three weeks that we were here at Ronnie's, lots of people we met around London said they'd love to see us here, but they couldn't afford it. This set us thinking. Then we were approached by a firm of brewers and publicans that own several establishments under the Flanagans banner, who suggested we played their pubs, which we did; as simple as that. It's very interesting to go back to the roots where we started out, and refresh ourselves at those roots — both in the musical sense, and, of course, alcoholically."

But to what does George attribute the recent rebirth of interest not only in himself, but in jazz as a whole — particularly among the young? "I think a wider public is prepared to listen to us these days. When we do universities, we often work with rock groups, something which would have been impossible in the Sixties. We'd have simply been booted off the stage as a lot of boring old men."

There must be something extra special about jazz to lure someone a mere score away from his three score years and ten back into its seamy, booze-ridden jungle. George declares that it's not just the improvisation: "It's the passion! The other night we sat — five middle-aged gentlemen — in our Volkswagen, driving back from Maidenhead through the rain, playing a cassette tape of Louis Armstrong's Hot Five and Hot Seven recordings of the late Twenties. We were absolutely out of our heads with pleasure, knowing every note — which I knew at the age of sixteen — but

moved beyond words. I mean, I'm fifty now, but there's still as much juice and passion and invention in Armstrong's music as there was when I first heard those numbers."

On the subject of his own voice, Mr. Melly is surprisingly modest. Did singing jazz come easily to him? "No, I thought it came easily, but listening to the results I realise it came with great difficulty. When I started with Mick Mulligan's Band in '48, my singing was absolutely awful; I sang on one note. I've always had a certain conviction, which worked with the audience of those days. I had a certain energy to put in and a certain grotesque eccentricity. But when I hear the results on record, I realise that I not only could not sing in tune, I couldn't sing a tune."

If jazz is on an upward surge these days, then so is the obscure

I've always had a certain conviction, a certain energy and a certain grotesque eccentricity

phenomenon of 'punk' or 'new wave' rock. How did an old jazz pro and supporter of Sixties rock music (read his fascinating history of Sixties music *Revolt Into Style*) view the exploits of the spitting and cursing hordes now trying hard to make a notorious name for themselves? Melly On Punk: "I think it's been over-inflated by the musical press. If there's one way you're sure to kill something it's by devoting three quarters of every musical paper to it for two weeks. Also it contains within it, as far as I can see, exactly the same thing that has tended to kill other waves of rock music in the past, namely its pretence to revolutionary or rebellious meaning, coupled with the fact that if it succeeds you're immediately into millions of dollars, the limousine and the hotel suite."

"Now you can preserve your feeling of revolt by breaking up the hotel suite and getting reported in the musical press. But you've only got to sign a cheque to put it all right again."

How about the Sex Pistols? "I don't care whether they swear or not. It doesn't worry me one iota — I've sworn myself on television. What does worry me, though, is a sort of deliberate criminalisation, a deliberate stupidity. I mean, Johnny Rotten said before

PUNK JAZZ, BY GEORGE!

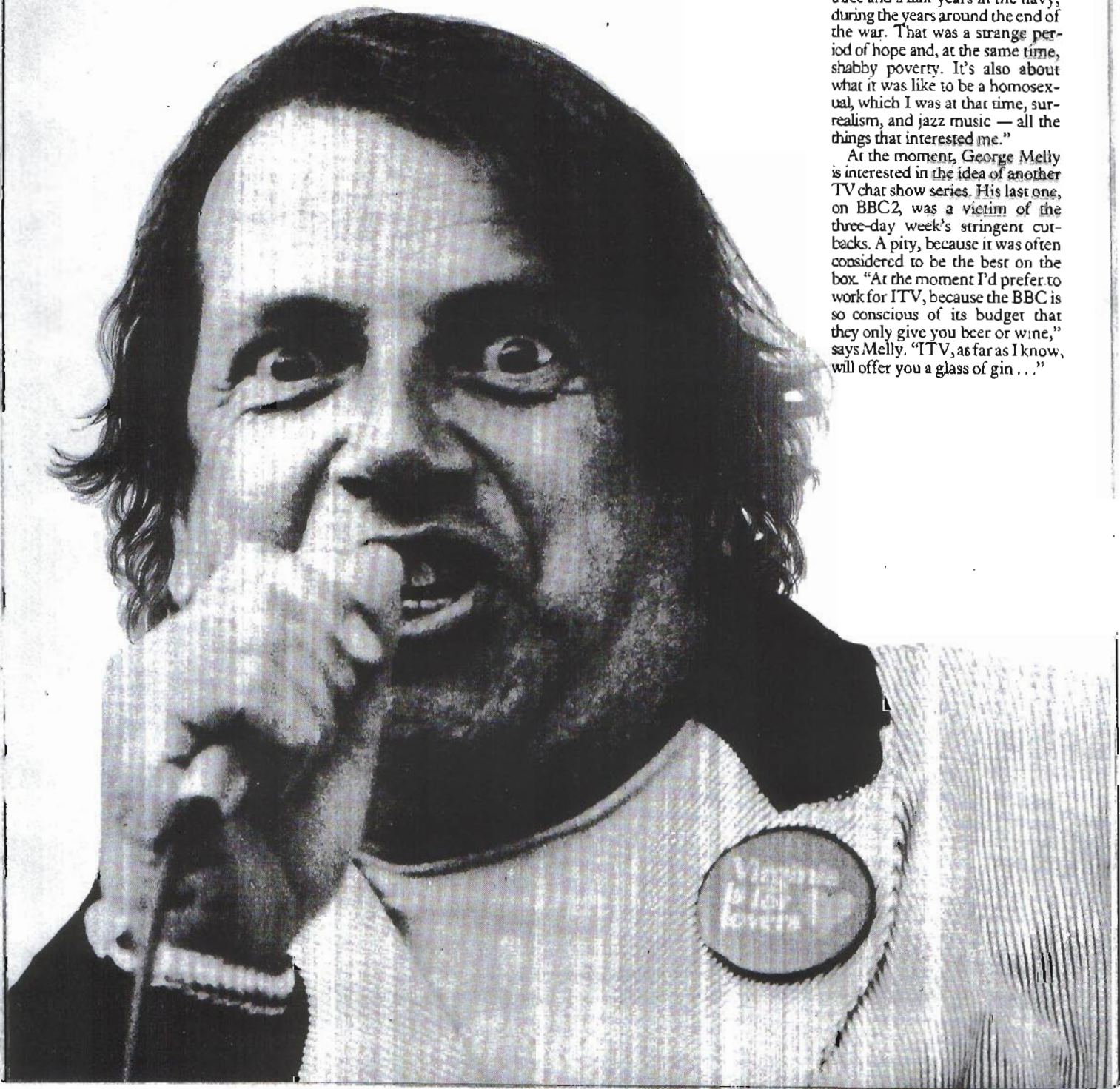
He falls over on stage, swears on TV and sings with a voice like Bessie Smith on an off day. George Melly at 50 makes your average teenage tearaway look tame. And he has strong views on his younger rivals in the outrage stakes, the young Turks of the punk rock movement. *Richard Tippett* investigates the Jekyll and Hyde world of the respected writer and critic who becomes a jazz-crazed raver by night

his days with the group that he used to go and spit at people in the street. On being asked why, he said, 'because they're so stupid.' Well, it's not frightfully intelligent to spit on people in the street, either; it could also be construed as stupid. Six of one, half a dozen of the other. A stupid person spitting on possibly stupid people."

Meanwhile, life in the Melly autobiography department is hotting up for a second time round. Following the success of *Owning Up*, we've got another revelation-strewn goody just around the corner. It's called *Ram, Bum and Concertina*.

"The new book's about my three and a half years in the navy, during the years around the end of the war. That was a strange period of hope and, at the same time, shabby poverty. It's also about what it was like to be a homosexual, which I was at that time, surrealism, and jazz music — all the things that interested me."

At the moment, George Melly is interested in the idea of another TV chat show series. His last one, on BBC2, was a victim of the three-day week's stringent cut-backs. A pity, because it was often considered to be the best on the box. "At the moment I'd prefer to work for ITV, because the BBC is so conscious of its budget that they only give you beer or wine," says Melly. "ITV, as far as I know, will offer you a glass of gin..."



4 ALL YOU NEED TO

In the fourth and final part of this exclusive *Radio Guide* series which cuts through the jargon and technicalities of the hi-fi jungle, we look at amplifiers. Philip Bergman, Product Evaluation Manager of Laskys, explains what amplifiers do, how they do it and what refinements you can get for your money

IN THE PREVIOUS three articles in this series we have looked at sources of sound — disc and tape — and a means of listening to it: loudspeakers. Now let's take a look at the amplifier, without which speakers would be in the dole queue.

The amplifier is often called the heart of the hi-fi system, and indeed it is. Because, apart from amplifying the signal going in at one end to sufficient power to drive a pair (or more) of speakers at the other, the amplifier also contains a switching centre to provide selection of different signals. By means of the tone controls and filters, it also modifies the overall sonic characteristics to suit the listener's taste and to compensate for deficiencies in the rest of the system or the

environment in which it is being used.

The basic principles of an amplifier are fairly simple. The engineering theory is, of course, an enormously complex topic and the subject of constant innovation and research into methods of eliminating more and more obscure forms of distortion. The ultimate aim is to create an amplifier which neither adds anything to, nor subtracts from, the signal going in, but just makes it bigger — the elusive 'straight piece of wire with gain', as hi-fi buffs call their Holy Grail.

So let's look, first of all, at the constituent parts of a typical amplifier and examine what each of them does (Fig. 1). Starting at the front, where everything goes in, is the input selector. This is simply a switch which permits the choice of a number of sources, e.g. radio or disc, whichever is plugged into the back of the amplifier, to be routed to the first amplifying stage. When a record is selected, however, assuming that you are using a magnetic pick-up cartridge as discussed in the second article of this series, the signal from the pick-up goes first into a pre-amplifying/equalising stage. This is because, unlike tape decks or tuners, which are

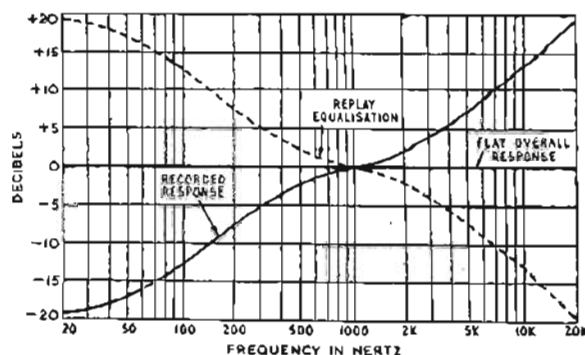


FIG. 2

active electronic devices and generate a sufficiently high output to drive the amplifier and at the same time produce a level frequency response, the magnetic pick-up cartridge generates a very small voltage. This is usually about 30 times weaker than that of a tuner or tape deck, so an additional stage of amplification is required first.

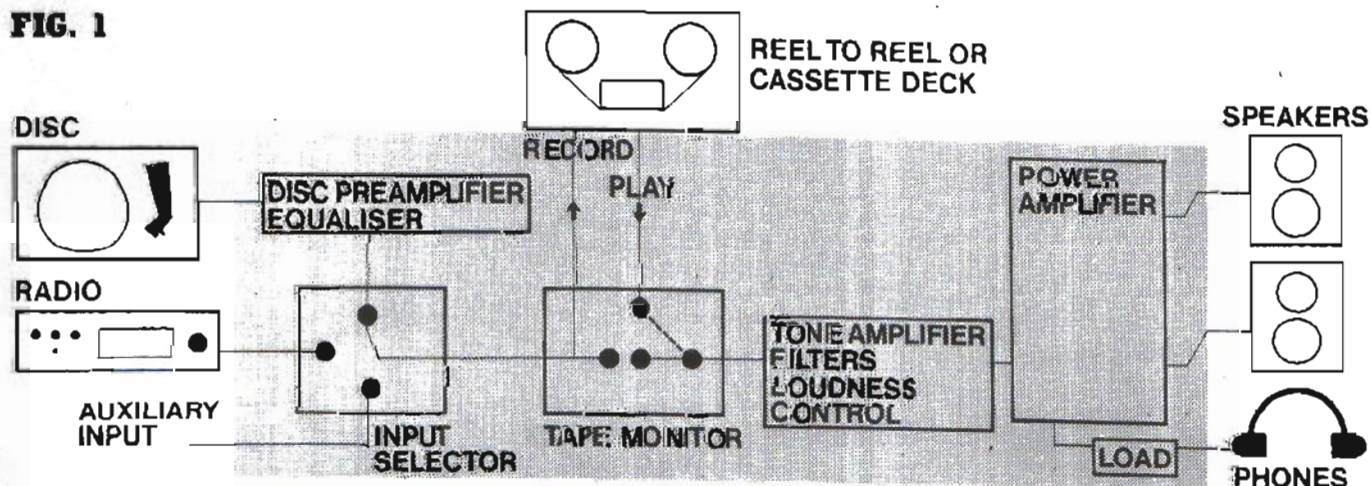
Equalisation is then applied to the signal, because records are not cut with a flat frequency response but with a treble boost and bass attenuation (Fig. 2) to a specific 'curve' laid down by the RIAA (Record Industry Association of America). The pre-amplifier applies the appropriate treble cut and bass boost to yield a flat response. The reason for equalisation is that if a disc were cut with a level re-

sponse (i.e. with all frequencies at the same volume), the disc cutter would have to engrave a very wide and violently modulated groove at bass frequencies. This would take up a lot of room, thereby reducing the playing time because the grooves would need to be spaced further apart to prevent adjacent ones from spilling over into each other. So bass notes are reduced in volume. High notes are boosted so they don't get lost in the background noise of the vinyl (surface noise is most apparent at higher frequencies) and to prevent them being swamped by powerful low notes.

THE TAPE MONITOR

After the signal switching and equalisation, and prior to the signal moving on to the next stage, a signal may be taken

FIG. 1



KNOW ABOUT HI-FI

from sockets on the rear panel usually marked 'tape out' or 'tape record'. As the socket is normally placed before the volume and tone controls (Fig. 1) the signal is fixed in volume and is of sufficient power to drive the input of a tape recorder. Depressing the tape monitor button or lever will route the recorded signal from the tape deck back into the next stage of the amplifier via the sockets marked 'tape play', so in effect the tape monitor is really an additional selector switch. Tape machines, particularly open reel machines equipped with three heads, can be fully monitored by comparing the source signal going to the recorder with the recorded signal coming from the playback head. Additionally, tape sockets may be used for connecting external processors such as four-channel decoders, graphic equalisers and noise reduction units.

TONE CONTROLS, LOUDNESS CONTROL, FILTERS AND VOLUME CONTROL

The function of this section of the amplifier is fairly self-explanatory. But tone controls may vary from the simple bass and treble increase/decrease variety to additional mid-range controls and tone controls with variable 'turnover', which means that you can select the point at which the bass or treble cut or boost begins to operate. JVC feature their SEA (Sound Effect Amplifier), an elementary form of graphic equaliser which allows boost and cut of different frequencies in much more narrowly defined frequency bands than a simple tone control. This allows the user to boost or cut in volume a particular instrument or voice, without affecting the rest of the frequency range. Eagle International also feature this type of tone control, a tech-

nique borrowed from recording studios, in their hi-fi range.

FILTERS

Filters, on the other hand, are really fixed tone controls of a much more selective nature (Fig. 3). A high filter which is designed to help minimise scratch and hiss will usually be designed to begin functioning somewhere between 5-10,000 Hz. The important thing is how quickly it becomes effective, or, in audio terminology, how steep is its slope. The sophisticated amplifier can be expected to have the steepest slope filters, which means that they will cut high frequencies very sharply at the selected point without affecting the rest of the frequency range. Low filters are very useful in helping to minimise the effects of rumble, though if the frequency at which they are fixed is too high, say 40 Hz or more, they will also eliminate some of the low frequency musical information. Filters, of course, cannot differentiate between music and noise. One type of low filter which is becoming more popular is the so-called 'sub-sonic' filter. This device cuts the amplifier's response very sharply at very low frequencies, usually around 15 Hz. While the ear cannot hear such a low

FIG. 4


bass sound, the filter has the effect of preventing infrabass noise caused by feedback or warped records being amplified and getting through to the speakers. The advantage here is that the power amp is not called upon to generate large amounts of low frequency power for no purpose and your precious loudspeaker cones are prevented from flapping uselessly.

THE LOUDNESS CONTROL

Our hearing has evolved over hundreds of thousands of years (or millions, depending on the latest estimates as to how old we are). It is most sensitive to sound in the middle frequency range because the most important sound for one human being to recognise is the voice of another. So we

tend to hear very low and very high notes more quietly than middle range ones. When we listen to music at low volume the extremes of bass and treble appear to sound disproportionately weak. The loudness control boosts these frequency extremes to compensate for the ear's lack of sensitivity (Fig. 4). Some sophisticated loudness controls are designed to give progressively greater boost as volume level drops.

THE VOLUME CONTROL

Obviously the volume control's function is to make everything louder or softer. But it does not work in a linear fashion. In other words, if the volume control is calibrated from zero to ten, half volume is not necessarily halfway round the scale. Volume increases at a logarithmic rate, which means that the power increases slowly at the beginning of the volume control's rotation, and then more and more rapidly as the volume is advanced. Half power is usually three quarters of the way round the scale. This is because the increase in volume will then correlate with the way in which we perceive increases in loudness. So when you are out looking for a new amplifier, be careful not to be sold on a unit because it appears to be louder at a lower volume setting than a rival product. It isn't necessarily more powerful —  15

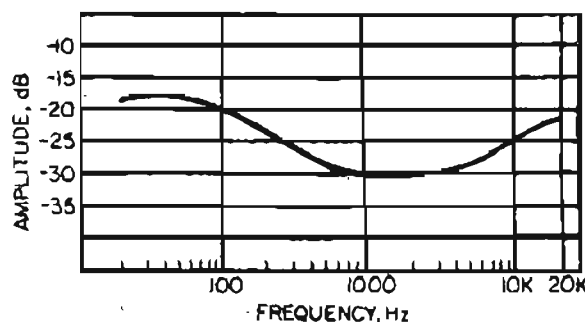
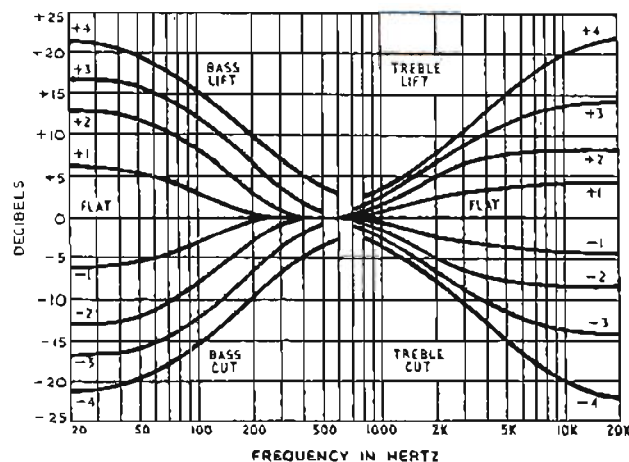


FIG. 3

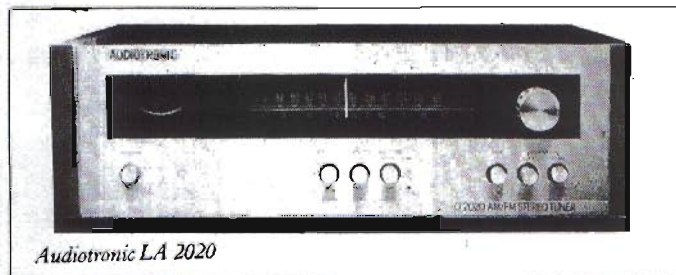


ALL YOU NEED TO KNOW ABOUT HI-FI

➡ it may have been deliberately designed to appear more powerful than it is — and it will probably run out of steam and into distortion before the volume control has been advanced very far.

Before we move on to the power amplifier stage, don't forget that there are two of everything for a stereo amplifier; one full system for each channel. Each control is effective over both channels at once, unless the amplifier is equipped, for example, with separate bass and treble controls on each channel to give

requires a power supply. The amplifier can't create power from nothing; that would defy the laws of physics. The power supply generates and delivers a flow of energy to the power amplifier so that the tiny incoming musical signal can 'modify' the shape of it, to create, in effect, an enlarged version of the musical signal. It's rather like controlling the flow of water through a pipe by opening and shutting a valve. The degree to which the valve is opened and the speed at which it is operated determine the speed and flow of



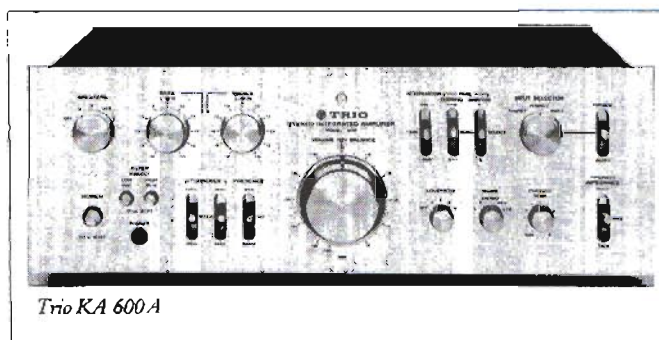
Audiotronic LA 2020

greater tonal flexibility. The balance control which permits adjustment of relative volume for each channel of the power amplifier compensates for speaker placement or the listener's position in the room. Most amplifiers are fitted with a mono switch which joins both channels together when playing a mono source signal. Using it will generally assist in minimising noise in the mono mode, as well.

THE POWER AMPLIFIER
The power amplifier's job is simply to make the signal loud enough to drive the loudspeakers. To achieve this it

water.

Well, that's what all the knobs and buttons are for. The most important question is, of course, how much power you will need. And that's a tough one to answer, because it depends on so many variables. The size of your room, for example, and the efficiency of your speakers. Expert guidance is the only answer to this problem. But remember that power, in itself, should not be directly equated with loudness — music is a dynamic thing, changing from second to second. Your amplifier may be ticking over at a few watts until Zeppelin's



Trio KA 600A

drummer hangs one on, then you'll need every watt you can lay your hands on. If your amplifier can't develop that momentary peak of power, all you'll get is distortion. And in all probability, it will be a type of distortion known as 'clipping', which not only sounds very unpleasant, but can be potentially dangerous to your speakers. It's like the difference between driving a Mini or a Rolls-Royce along the motorway at 70 mph. At 70 mph the Mini is being driven

flat out, with no reserve of power left for emergencies. The Rolls, on the other hand, has got plenty in reserve.

Big or small, you've got to start somewhere, and about 15-20 watts is the minimum that can be honestly called hi-fi. But before you make your mind up, let that friendly neighbourhood hi-fi dealer work for his living: let him sort out your power requirements for you. I've listed a few recommendations, in different price ranges, to help you.

RECOMMENDATIONS UP TO £100

Audiotronic LA 2020	£75.00
JVC JASII	£78.20
Pioneer SA 6300	£82.00

RECOMMENDATIONS UP TO £150

Armstrong 621	£132.00
Pioneer SA 7300	£138.35
Yamaha CA 610	£144.00

RECOMMENDATIONS UP TO £200

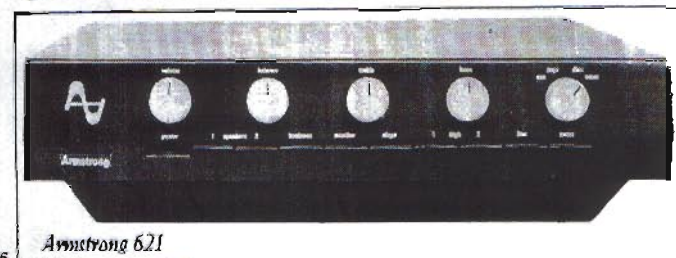
Trio KA 7100	£195.00
Sony TA 3650	£170.75
Sansui AU 5900	£184.60

RECOMMENDATIONS UP TO £300

Quad 33/405	£264.40
Rotel RA 1312	£299.50
Sony TA 5650	£255.30

MONEY NO OBJECT

Nakamichi N 610 Pre-amp / N 620 Power Amp.	£849.80
Sony TA 8650	£611.55
Trio KA 600A	£550.00



Armstrong 621

SWITCH ON

TO THE NEWS
AND THE PEOPLE IN
THE WORLD OF
INDEPENDENT LOCAL RADIO

SCENE AND HEARD

Kiki Dee has now fully recovered from the wisdom tooth operation that made her face look like a chipmunk. A & M Records' plans to present a major concert starring Peter Frampton, Gallagher and Lyle, Joan Armatrading, Supertramp and others have been foiled... it is still hoped that Frampton will headline this year's Knebworth open air concert, particularly now that the shooting of Robert Stigwood's production of *Sgt. Pepper's Lonely Hearts Club Band* has been put back to September. Spotted enjoying a quiet hamburger at Sloane's in Knightsbridge, London, David Soul and girlfriend Lynne Frederick (with not a teenybopper in sight). Ray Davies's Konk Studios were besieged by Bay City Rollers fans last month when world leaked out that the tartan terrors were completing their new album there. Beacon Radio's first birthday party went off with a bang last month. Country artist Billie Jo Spears had trouble with security guards at Wembley during last month's Country Music Festival... they wouldn't believe she was one of the artists.

Dennis (McCloud) Weaver wasn't able to enjoy the luxury of the Grosvenor House during the festival; an old back injury meant he had to sleep on the floor and was forced to drop out of the festival on the Sunday. Lionel Bart is coming back with a bang: a single entitled *Don't Talk About It* and two major musical projects destined for the West End of London stage. June 2 is the date set for the premiere of *Bound For Glory*, a film based on the life of legendary folk singer Woody Guthrie. David (Kung Fu) Carradine plays Guthrie. Roger Daltrey's solo album *One Of The Boys* due for release on May 13 features Eric Clapton, Hank B. Marvin, Alvin Lee, Mick Ronson, Andy Fairweather-Low and Jimmy McCulloch. The tussle for *Evita* goes on with heavyweights Hal Prince and Robert Stigwood negotiating with Rice and Lloyd Webber: the odds are on a British premiere. Alvin Stardust is on his way back to the top with his latest Bruce Springsteen-composed single *Growing Up*, which should get a lot of airplay this month. Welcome back, again, Shane.

MAKE A DATE WITH...

LONDON AREA

Sacha Distel: May 1, Palladium
Elton John: Gala Concert: May 2, Palladium
John Cale: May 1, Croydon, Greyhound
Roger McGuinn's Thunderbyrd/Chris Hillman Band/Gene Clark Band: April 30-May 1, Hammersmith Odeon
Johnny Mathis: May 9-15, Palladium
Slade: May 12, Rainbow
Neil Sedaka: May 16-22, Palladium
Steve Lawrence & Eydie Gorme: May 23-28, Palladium
Lou Reed: May 26-28, New Victoria
Alan Stivell: May 24-25, New Victoria
John Mayall: May 21, Roundhouse
Shadows: May 12, Albert Hall; May 22, Croydon, Fairfield Hall
Roy Harper: May 2, Uxbridge, Brunel University

Nils Lofgren: May 14/15, Hammersmith Odeon
Dr. Feelgood: May 13, Bracknell Sports Centre, May 14, Crawley Sports Centre, May 19, Hammersmith Odeon
Jacksons: May 24, Hammersmith Odeon
Guys 'n' Dolls: May 2 for two weeks, Talk of the Town
Gilbert O'Sullivan: May 8, Oxford, New Theatre
Dolly Parton: May 28, Rainbow Theatre
Jean Luc Ponty: May 27/28, New Victoria

SOUTH COAST

Slade: May 2, Bournemouth, Winter Garden
Johnny Mathis: May 1, Eastbourne, Congress Hall
Ralph McTell: May 10, Brighton, Dome, May 12, Portsmouth, Guildhall
Shadows: May 3, Southampton, Gaumont May 13, Bournemouth, Winter Garden



YOUR CHANCE TO GET INTO OUR GREAT T-SHIRT BARGAIN

T-SHIRTS are in, that's the view of *Radio Guide's* fashion consultant Clare Mullens, who is herself one of Britain's leading fashion designers.

"There's a tremendous trend towards the casual look in leisure design at the moment," she explained, "and pretty well all the major stores are expecting to sell truckloads of T-shirts through the spring and summer and sweatshirts in the autumn and winter. It really is a booming industry and if we get a long hot summer like last year, T-shirts probably represent the greatest comfort for money in the shops."

So if you really want to switch on to Britain's liveliest radio magazine and be in fashion, then you couldn't do any better than owning a *Radio Guide* T-shirt.

Made from 100 per cent cotton in white with capped sleeves, the shirts come in three sizes (small, medium and large). Each one is emblazoned with the Switch On to Radio Guide motif in black.

So get switched on... fill in the coupon below, giving details of the size you require and the number of T-shirts you want along with your full name and address. Make out your crossed cheque or Postal Order for £2.25 (which includes postage and packing) to Switch On T-Shirt Offer, *Radio Guide*, P.O. Box 50, Kettering, Northants.

To: Switch On T-Shirt Offer, Radio Guide, P.O. Box 50, Kettering, Northants.

I enclose cheque/P.O.(s)

value

No.(s)

State number required against size

Small

Medium

Large

NAME

ADDRESS

Price includes VAT and postage.



Snapped recently during a production of *Fings Ain't What They Used To Be* in Portsmouth, Maggie Coles (left) one of Radio Victory's two duty editors. The co-presenter of *Outlook*, the station's lunchtime news programme, presenter of *Newstime* on alternate weeks and *The Late Show* on Sundays, Maggie has also found time to work as an extra in a recently made *Confessions* film.

MAKE A DATE WITH...

WALES AND THE WEST

Slade: May 1, Bristol, Colston Hall
Alan Stivell: May 23, Bristol, Colston Hall
Ralph McTell: May 16, Bristol, Colston Hall
Shadows: May 4, Cardiff, Capitol
Nils Lofgren: May 8, Cardiff, Capitol, May 17, Bristol, Hippodrome
Dr. Feelgood: May 12, Exeter University, May 20, Malvern, Winter Gardens

MIDLANDS

Slade: May 5, Birmingham, Hippodrome, May 6, Wolverhampton, Civic Hall, May 11, Ipswich, Gaumont
Roger McGuinn's Thunderbyrd/Chris Hillman Band/Gene Clark Band: 29 May, Birmingham, Odeon
Eagles: May 3-4, Stafford, Bingley Hall
Chuck Berry: May 5, Birmingham, Odeon

Johnny Mathis: May 3, Stoke-on-Trent, Jollees
Ralph McTell: May 14, Leicester, De Montford Hall, May 18, Birmingham, Town Hall
Shadows: May 14, Birmingham, Odeon, May 17, Coventry Theatre, May 21, Leicester, De Montford Hall, May 23/24, Stoke-on-Trent, Jollees
Fairport Convention: May 5, Coventry, Top Rank, May 28, Dudley Town Hall
Nils Lofgren: May 11, Birmingham, Odeon
Dr. Feelgood: May 15, Wolverhampton, Civic Hall, May 18, Ipswich, Gaumont, May 22, Coventry Theatre
Gilbert O'Sullivan: May 13, Loughborough University

THE NORTH

Slade: May 3, Sheffield, City Hall, May 4, Liverpool, Empire, May 7, Manchester, Free Trade Hall, May 8, Newcastle

RADIO SPORTS GUIDE

Radio Guide's dairy of major sporting events to listen out for on Independent Local Radio during the month ahead.



FOOTBALL

May 4: UEFA Cup Final, 1st leg
 May 11: European Cup Winners' Cup Final (Amsterdam)
 May 14: FA Trophy Final (Wembley)
 May 18: UEFA Cup Final, 2nd leg
 May 21: FA Cup Final (Wembley)
 May 25: European Champions Cup Final (Rome)
 May 28: N. Ireland v England (Belfast)
 May 31: Wales v Scotland (Wrexham)
 May 31: England v Wales (Wembley)



TENNIS:

May 2-8: WCT Doubles Final (Kansas City, U.S.)
 May 9-15: WCT Singles Final (Dallas, Texas)
 May 16-22: Italian Championships (Rome)
 May 23-June 5: French Championships (Paris)



MOTOR RACING:

May 8: Spanish Grand Prix (Jarama)
 May 22: Monaco Grand Prix



SHOW JUMPING:

May 11-15: Royal Windsor Horse Show



ATHLETICS

May 7: AAA Marathon Championships (Rugby)



GOLF

May 5-8: French Open (Le Touquet)
 May 11-14: Benson and Hedges International Open (Fulford)
 May 18-21: Sun Alliance PGA Matchplay (Stoke Poges)
 May 25-28: Penfold PGA (Sandwich)



BADMINTON

May 3-8: World Championships (Malmo, Sweden)



MOTOR CYCLING

May 1: Austrian Grand Prix (Salzburg)



RUGBY UNION

May 14: Welsh National Sevens Final (Cardiff)

Roger McGuinn's Thunderbyrd/Chris Hillman Band/Gene Clark Band: May 2, Manchester, Free Trade Hall, May 4, Leeds University
Mud: May 2-7, Batley Variety Club
Tavarez: May 1, Liverpool, Empire
Alan Stivell: May 22, Liverpool, Empire
Chuck Berry: May 1, Batley Variety Club, May 6, Manchester, Apollo, May 7, Sunderland, Empire, May 8, Liverpool, Empire, May 4, Blackpool, Opera House
Ralph McTell: May 17, Liverpool, Empire, May 21, Manchester, Free Trade Hall, May 23, Sheffield, City Hall, May 29, Newcastle, City Hall
Shadows: May 8, Preston Guildhall, May 9, Manchester, Ardwick Apollo, May 10, Newcastle, City Hall, May 15, Liverpool Empire, May 16, Sheffield City Hall, May 19/20, Cleethorpes, Bunny's Place
Nils Lofgren: May 19, Manchester, Apollo, May 20, Sheffield, City Hall, May 21,

Leeds University, May 22, Stoke-on-Trent, Trentham Gardens, May 24, Newcastle, City Hall
Gilbert O'Sullivan: May 7, York University, May 11, Lancaster University, May 14, Manchester Apollo

SCOTLAND

Slade: May 9, Glasgow, Apollo
Roger McGuinn's Thunderbyrd/Chris Hillman Band/Gene Clark Band: May 5, Glasgow, Apollo
Eagles: May 1, Glasgow, Apollo
Jacksons: May 17, Glasgow, Queen's Theatre
Johnny Mathis: May 20, Glasgow, Apollo, May 21, Aberdeen, Capitol
Ralph McTell: May 25, Edinburgh, Usher Hall, May 28, Glasgow, City Hall
Shadows: May 6, Edinburgh, Playhouse Theatre, May 7, Glasgow, Apollo
Nils Lofgren: May 25, Edinburgh, Playhouse, May 25, Glasgow, Apollo
Gilbert O'Sullivan: May 15, Edinburgh, Usher Hall

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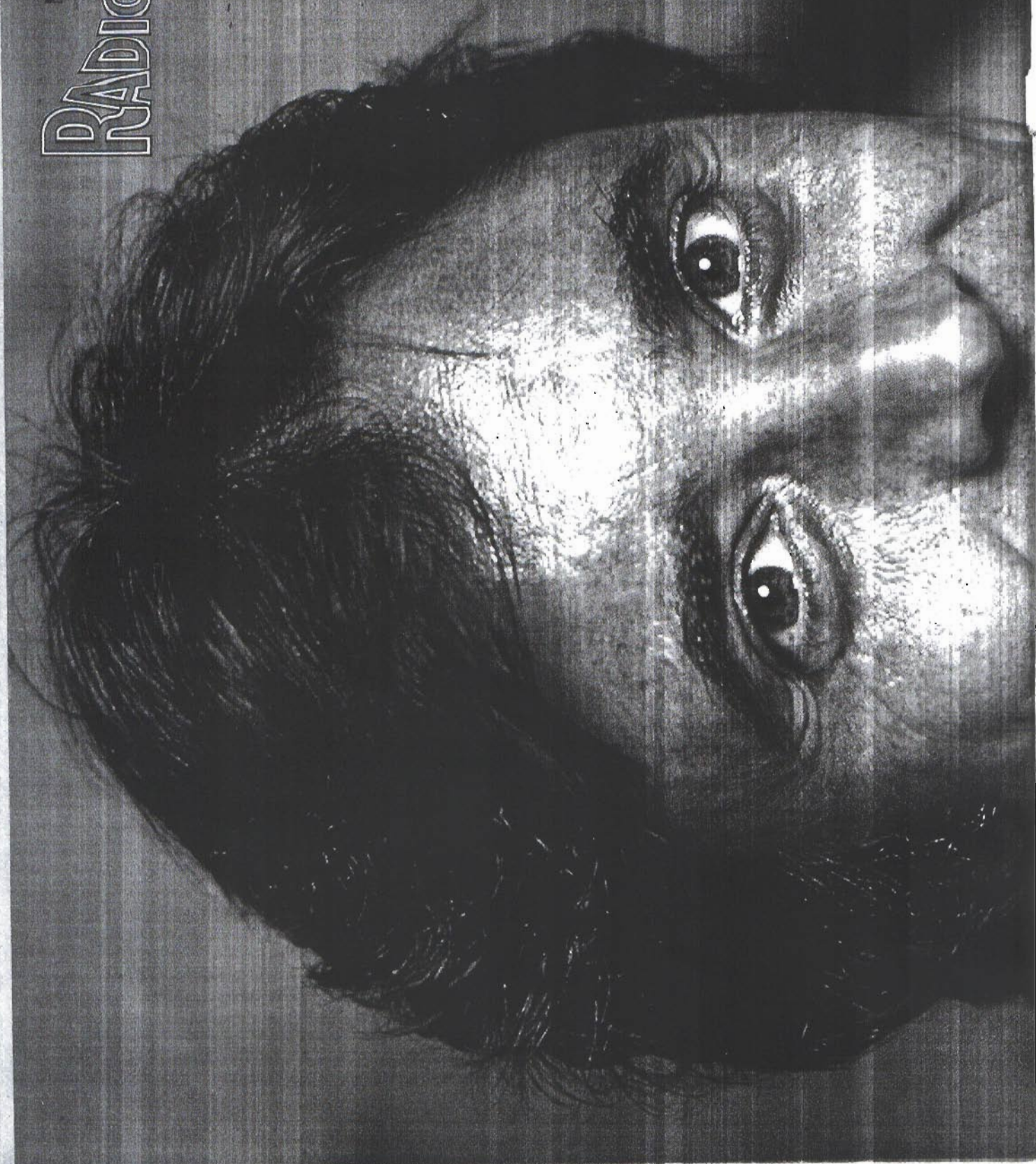


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MAY 1977

RADIO GUIDE



SACHA
DISTEL



There's spaghetti... and there's new Crosse & Blackwell's Spaghetti.

And there's just no comparison between them! Crosse & Blackwell's new Spaghetti is in a class of its own ... supreme quality, firm pasta with a rich, tangy tomato sauce. Delicious!

Treat your family to Crosse & Blackwell's Spaghetti soon - it's great on toast and super served with fry-ups, grills and all kinds of main meals.

**Just taste
the difference!**



PORTRAIT OF A GENIUS

Duke Ellington, the first man to raise jazz composition to the level of art, died in May 1974. But his memory, his music and his influence live on. The interest in the man and his career will be heightened by the publication of a new book entitled *Duke: A Portrait Of Duke Ellington*, by music critic Derek Jewell. *Radio Guide* music editor Martyn Sutton looks at the pianist and composer who led the world's top jazz orchestra for nearly half a century.

GENIUS is a word that tends to be bandied about indiscriminately in a world where great men are patently in short supply. But Edward Kennedy Ellington was a true genius. He was born in Washington D.C. in 1899 and died in New York just three years ago. As Alistair Cooke said on the day of Ellington's funeral, "he was a credit to his race... the human race."

Derek Jewell knew Duke Ellington well, and as he points out, his book really is meant to be a portrait rather than a biography. "It's simply his story, written with affection and an attempt at understanding," he says.

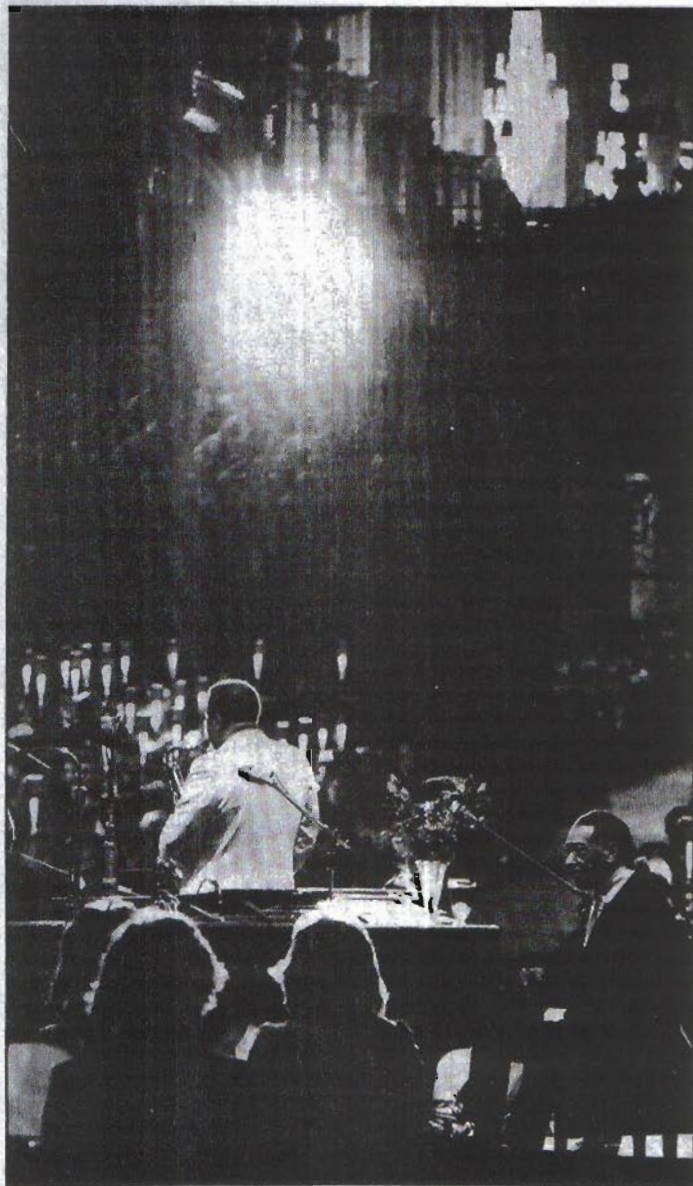
The book is an eloquent appraisal of Ellington as a man and a musician. He was a complex character who possessed many varied skills and talents, an enigmatic man, so full of paradoxes that his genius is difficult to categorise and define.

He was a musical giant: a great bandleader, a superb, under-rated pianist with a unique, concise style and a composer whose achievements cover a vast range of styles. He wrote jazz and popular tunes, religious works and classical pieces. And his output was staggering. The official catalogue of his work lists more than 2,000 compositions, ranging from popular songs to major formal suites, from jazz tone-poems to film scores and





Ellington's music was played in dance halls and formal concerts and even (above right) within the hallowed precincts of Westminster Abbey. As a national hero, he was accorded the privilege of an official party at the White House to celebrate his 70th birthday. He laughed and joked with President Nixon (left) and was awarded the Presidential Medal of Freedom, America's highest civilian honour. But the most important people in his life were not the VIPs he met. They were the friends and fellow-musicians he worked with over the years; people like Billy Strayhorn (right), who composed the Duke's signature tune, *Take The A Train*. Strayhorn's death was a shattering blow which helped turn Ellington's thoughts towards religious themes near the end of his long and illustrious career.



his Sacred Concerts, performed at Westminster Abbey. But a vast amount of his music was never written down formally. It was stored only in the memories of the musicians he worked with and as memories fade and musicians die, much of it has been lost for ever. It has been estimated that he actually wrote some 5,000 tunes during his lifetime.

Yet he had his weaknesses, as a man, a husband and a father. He was a kind man, but capable of being quite ruthless. He was generous, but always acutely conscious of money. He rubbed shoulders, over the years, with princes and Prohibition gangsters, showgirls and princesses — and he was a ladies' man par excellence. But despite the distractions, music was his mistress, as the title of his autobiography pointed out.

Millions throughout the world were moved by his music and his elegant dignity. They were shocked by his death and thousands wept in the streets of Harlem on the day of his funeral. His influence on musicians was legendary. He kept a band together for fifty years and several eminent musicians spent their whole working lives with him.

The music of Duke Ellington will be loved and appreciated by future generations much as we appreciate the work of classical composers of the past. Stravinski and Stokowski have both said that Duke was one of the greatest composers of our time and music critics have compared his work with that of Delius, Mozart and Bach. Apart from his countless superb jazz compositions and popular hits, he wrote several musical suites that transcend all normal categories. The marvellous *Black, Brown and Beige*, *The Perfume Suite* and his Shakespearean opus *Such Sweet Thunder* were milestones in musical history.

His popular songs are not always readily attributed to him. Most people know songs like *Satin Doll*, *I'm Beginning To See The Light*, *I Got It Bad And That Ain't Good*, *I Let A Song Go Out Of My Heart*, *Solitude*, *Sophisticated Lady*, *East St. Louis Too-dle-oo* and *It Don't Mean A Thing If It Ain't Got That Swing*, but they do not realize that they were all written by Ellington. The Duke wrote for Tin Pan Alley in the days before composers were lionised by the public.

Derek Jewell's book traces the Duke Ellington story from relatively well-to-do childhood to dignified old age. Drawing on his own meetings with the Duke and quoting musicians, friends

and relations, the author paints a complex portrait of one of the great men of our time. He analyses Ellington's music, the way he composed and performed and his dealings with his fellow musicians. We follow the man's progress as he learns his craft through watching the old piano giants like Willie "The Lion" Smith and trace his career from the first gigs to the last sacred concerts.

Duke Ellington's life was as rich, dramatic and exciting as his music. Gangsters fought over his services and his friend and personal doctor, Arthur Logan, died in mysterious circumstances. The Duke was feted by presidents and insulted by white railway workers in the Deep South. He was always working, always on the road, and he wrote great music as he travelled around on buses, ships and trains. He watched friends and musicians kill themselves with drugs and alcohol. Yet he retained his dignity and musical drive right to the end.

He was constantly changing and developing his music. "I'm so fickle. I never could stick with what I was doing," said Ellington. That seems unduly modest when he managed to produce music with his unique and distinctive stamp over a period of more than 40 years. But then Duke Ellington was a paradoxical character. The only indisputable fact about him is that he has left us a huge legacy of some of the most potent music of our century.

WIN

Derek Jewell's book *Duke: A Portrait Of Duke Ellington* and the RCA triple album *The Age Of Ellington* (recordings between 1927 and 1967 chosen by Jewell from the RCA archives) are real collector's items that give an insight into the genius of the Duke. In co-operation with Elm Tree Books and RCA Records, we're able to pass on to *Radio Guide* readers a chance of winning both halves of this collection. Simply look at the incomplete titles of five Ellington compositions below and see if you can complete them correctly. When you've done that fill in your full name and address in the space provided and send your entry to "Duke", *Radio Guide*, PO Box 40, Kettering, Northants., to arrive not later than last post on May 31, 1977. The senders of the first five all-correct entries will each receive a copy of the triple album and Jewell's book.

1. Soda Fountain
2. The New Orleans
3. Shades Of
4. Ring Dem
5. Drop Me Off In

NAME

ADDRESS

.....

SPEED AND STYLE FOR THE FAMILY MAN



Colin Mason of Swansea Sound gets to grips with the Opel Manta SR, a two-door saloon with sporty performance and a top speed of 115 m.p.h.

OUTSIDE AND IN there's no mistaking that the Manta is the flagship of Opel's excellent new generation of mid-range saloons. Its clean, aggressive lines give it a distinctive, sporty look and General Motors haven't sacrificed anything to ensure comfort and minute attention to detail, which is a surefire way of attracting the family man who'd like a sports car, but needs four seats for a growing family.

Mind you, I still feel that it's a slightly uneasy compromise between a saloon and a sports car.

The rear seats are only just large enough to accommodate two adults, legroom is restricted when the front seats are pushed all the way back and the coupe shape restricts passenger headroom in the back. I'm not sure the boot is really large enough for four people's luggage either. It's certainly deep enough, but the width is cramped by the spare wheel; maybe another situation where you need to buy fitted suitcases.

26 But as a driver's car — in terms

of power and comfort — the Manta is real value for money.

There's plenty of adjustment on the seats for both legroom and rake, the chunky steering wheel is just the right size and you can scan the instrument panel easily and quickly without taking your eyes off the road for more than a second or two. The switchgear, too, is superbly placed, with a multi-purpose steering column stalk for full beam headlamps, flasher, turn indicators, two-speed wipers and screen washer (which also actuates the headlamp wipe/wash facility when the headlamps are on).

I wasn't so impressed with the gearchange, though. A shorter throw lever would allow much smoother, faster changes and for some reason (I suspect the clutch was badly adjusted on this car) it was almost impossible to effect a silent change into reverse. I did, however, like the pull-up tab on the gearlever to clear the gate for changing into reverse.

The Manta is my sort of car. I run a Marina 1.8 which has lots of

zip and carries four adults in reasonable comfort. But it's sheer performance that makes the Manta such a strong challenger. There's nothing harsh about the ride, the engine responds well to

saloons, with excellent pick-up from low speeds in top gear.

What I did find disturbing, however, was the level of engine noise. Surely in a car of this quality there should be under-bonnet and bulkhead sound-proofing? It's particularly disturbing when Opel seem to have solved the awkward problem of wind noise, which is usually a by-product of pillarless door designs.

Understandably, Opel have beefed up the suspension of the Manta SR to ensure the car's roadholding matches its performance, a fact that is best illustrated when you're driving fast through winding country lanes. Whereas lots of sporty cars have hard suspension systems, the Opel doesn't suffer from a lumpy ride over indifferent surfaces.

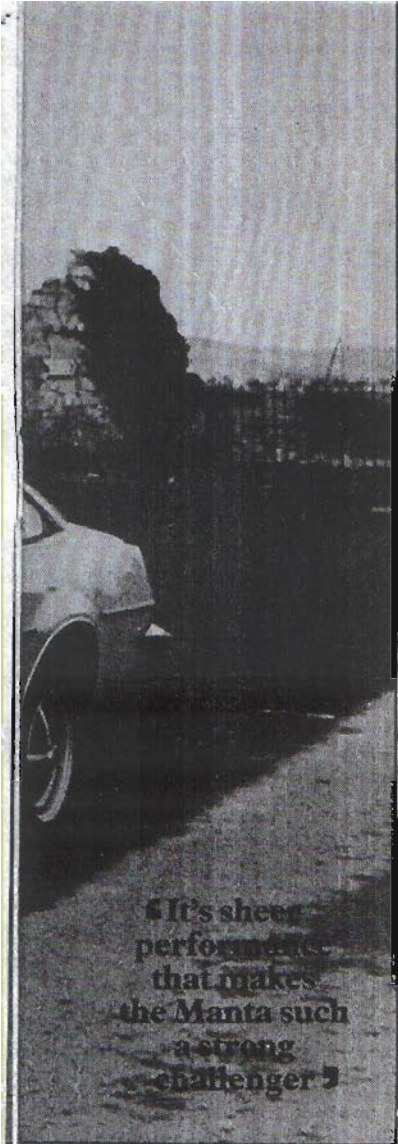
And most importantly from the point of view of safety, the SR's brakes are excellent and virtually fade-free.

General Motors have always been safety conscious and lots of their thinking is built into this car.

OPEL MANTA SR

OPEL MANTA SR in-line 1,897 c.c. four-cylinder o.h.v. engine, water cooled. TRANSMISSION: rear drive four-speed all-synchromesh manual (optional automatic). BRAKES: Dual circuit front disc, rear drum with booster. STANDARD EQUIPMENT: includes headlamp wash/wipe, emergency flashers, electric clock, exterior door-mounted mirror, two-speed windscreen wiper and washer. PERFORMANCE: approx. 115 m.p.h. top speed. FUEL CONSUMPTION: approx. 32 m.p.g. HEIGHT: 4ft. 4.4in. WIDTH: 5ft. 4.7in. LENGTH: 14ft. 8.7in. PRICE (at press time) £3,377.

the accelerator and the steering, although on the heavy side, is fast and very direct. And a major plus factor is that, trickling through heavy traffic, the Manta is as docile as many more mundane



It's sheer performance that makes the Manta such a strong challenger.

There's a roll-over bar built into the roof, a rubbing strip down the car's flanks and both bumpers are rubber faced to reduce accident damage at low speeds. When the four through-flow ventilation ducts are open, the heater/demister is as close to air conditioning as anything I've found in a car of this type — and that's a safety factor which becomes increasingly important on long trips.

I'm not so sure I see the reason for the headlamp wash/wipe system. It's a bit gimmicky for my taste, mainly because I still believe it's possible to walk round the front of the car and wipe the lamps over with a damp cloth. But as it's standard equipment I suppose one would have to put up with the idea of yet another piece of gadgetry that can go wrong.

I like this car, but quite whether I could justify it in my garage rather than the almost equivalent Vauxhall Cavalier GLS Coupe I don't know. The Vauxhall's a few pounds cheaper — and it is British after all.



Power and comfort make the Manta a satisfying car to drive...



But the lack of soundproofing makes engine noise an irritant...



And the headlamp wash/wipe system is a gimmicky touch...

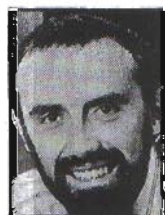


While the boot space is deep, but rather awkwardly shaped.

SECOND OPINION

John Russell gives his personal opinion on the Opel Manta SR featured in our main road test

You could be excused for thinking you see many more Opels on the roads these days. In one way it's true, since both the Opel Manta and the Vauxhall Cavalier come from the same General Motors stable.



The Opel Manta has classic head-turning lines, is very comfortable, and is finished to the very high standards which one associates with German manufacturers.

The Manta has plenty of power, excellent servo-assisted brakes and good predictable handling, even at speed over winding roads. Particular features are the sensible easy-to-read dashboard instruments and the combined indicator, flasher and windscreen wash/wipe facility, all on one stalk.

I believe that the Opel Manta is one of the best looking saloon cars on the market — and at a very competitive price. It has the added attraction that practically all parts are interchangeable with the Vauxhall Cavalier, making replacements much easier to come by, either in this country or on continental trips. The Opel Manta has few vices and a whole host of sound engineering principles built into a very attractive package. If all this makes me sound biased, perhaps I should admit that I have been driving one with great pleasure for nearly a year, without altering my high opinion of it.



ARRIVING in London faster than a rifle bullet, Roy Orbison stepped down from Concorde, slowed to his easy amble and was surprised to hear that Britain was in the critical stage of a nostalgia revival. Twenty-four hours after touchdown, relaxing in the all-black outfit that is as much his trademark as the high-ranging, operatic voice, he was more impressed by the supersonic flight across the Atlantic than by the news that his records are selling better than ever.

"What an experience," he said. "When the captain told us we were travelling 15 per cent faster than a rifle bullet, it was hard to believe. Totally unreal, but marvellous. Flying half the distance, from Los Angeles to Nashville, would have taken us longer."

At the start of a six-week tour of Britain which coincided with the release of his highly-praised album, *Regeneration*, Orbison had changed little in the 18 months since he was last here. White face accentuated by the dark glasses, based again in a sumptuous suite at London's Mayfair Hotel, surrounded by the customary entourage of aides, he is still a rubby, lonely figure who finds it difficult to explain his continuing popularity. Or to realise there is an obsession with nostalgia and he is one of its hottest properties.

"I have no secret," he says. "I just love doing what I'm doing. Plus the fact that when I sing it's for the first time — it has nothing to do with just getting it done. It's not a re-hash or a facsimile. If I perform a song like *Oh! Pretty Woman*, or *In Dreams*, I actually do it all over again.

"For me, each tour is the first tour, each night is the first night — perhaps that's why I'm still around after 17 years."

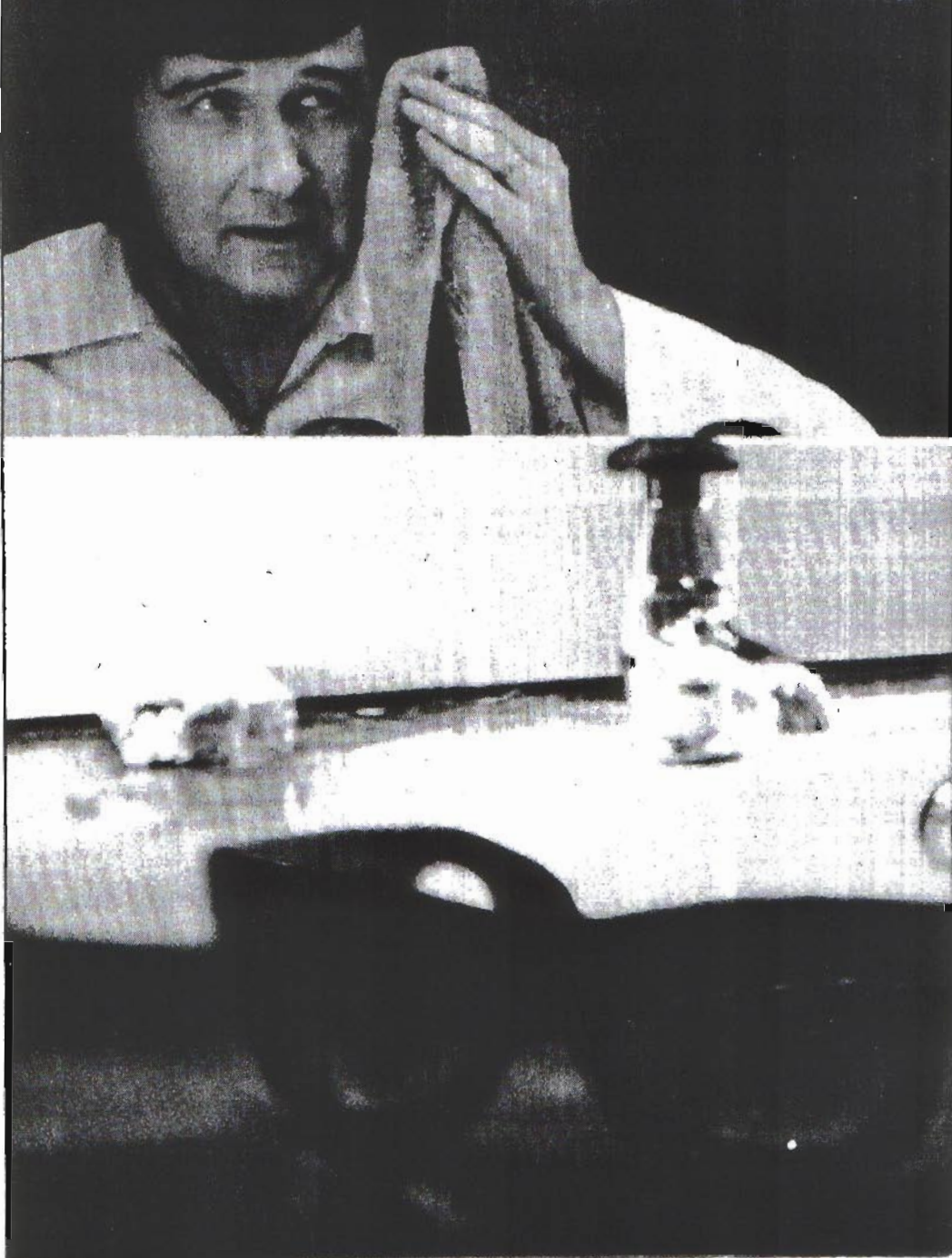
Roy Orbison's years at the top began in 1960, when *Only The Lonely* hit the number one spot in both the American and British charts. It was followed by a string of hits over the years, songs like *Oh! Pretty Woman*, which sold a worldwide total of 7,000,000, *Running Scared* and *It's Over*.

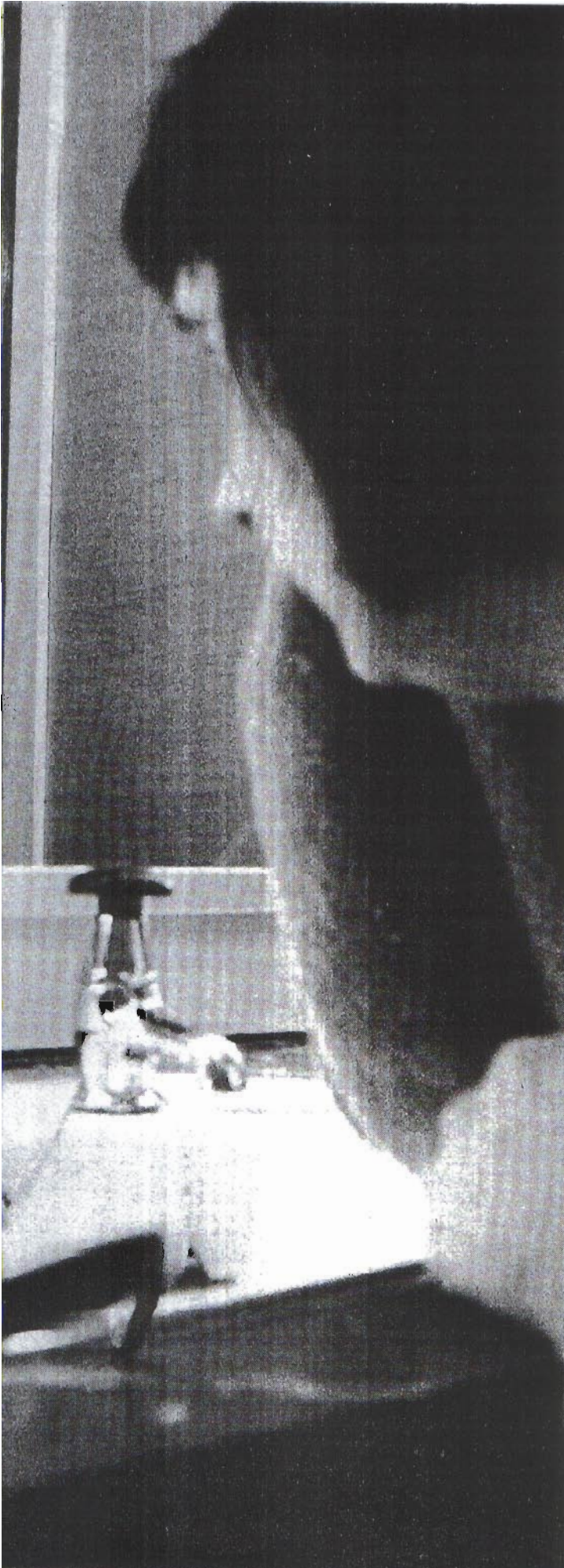
Brought up in Wink, Texas, Orbison had been on the music scene some eight years before his unique talent was recognised. In 1952 he was leading a country and western band called the Wink Westerners. By 1955 he was host of a TV programme which featured a youthful Johnny Cash and a hillbilly tearaway named Elvis Presley. It was Cash who encouraged Orbison to try for record contracts and in 1959 Roy wrote *Claudette* for the Everly Brothers.

28 The song was a hit and with the

Roy Orbison had a sensational string of 16 British Top 20 hits in the golden years from 1960 to 1966. And like several of the best American singers of that generation, he found a particularly loyal fan following over here. Colin Ellson spoke to him at the start of his recent U.K. tour and discovered a man who has coped with personal tragedies and the fickle fortunes of pop by applying his own level-headed philosophy. No-one remains a star for 17 years on stamina alone.

THE MAN BEHIND THE GLASSES





money he made, he moved from Texas to Nashville, where the Big O legend really began.

That his songs should be an essential part of the current revival pleases Orbison. "I saw all the old LP titles in the record shops," he says, "but it didn't really hit me that a revival was on. Perhaps in a way it's like the public discovering the old masters, only on a smaller scale."

The new generation of Big O fans will detect the underlying sadness which has always been there in his songs. But there is no intentional reference in his music to the acute tragedy he suffered in 1966 when his wife was killed in a motor cycle accident, or to the terrible loss two years later when two of their three sons died in a fire at his home.

Although many people said his career could not survive such traumas, Orbison somehow managed to carry on. "I toured a great deal," he says, "and that was

**For me, each tour
is the first
tour, each night is
the first night . . .
perhaps
that's why I'm
still around
after 17 years**

thoroughly therapeutic. I also have a philosophy which is hard to define and often difficult to practise.

"If something traumatic happens to me, I try to take the edge off it, try not to go to extremes or let it throw me off balance. Similarly, I attempt not to go bonkers with delight when something great happens. It's the same with my lifestyle, where I try to keep a balance between right and wrong, proper and improper. That isn't meant to sound pretentious — I'm just the sort of guy who has to rationalise things."

At 41, Orbison says life has never been better. He has just celebrated the eight anniversary of his marriage to Barbara Anne Marie Wellhoner-Jakobs — daughter of a German diplomat — who, he says, has helped enormously to ease the pain of the Sixties. With Wesley, the 12-year-old son from his first marriage, their own sons, Roy Jr., six, and Alexander, two, the Orbisons believe they have the ideal family set-up. At home, Orbison swims twice a day in his pool and rides his motorbike: "Five minutes on the bike clears my mind like nothing else. It's a purely physical thing after the mental energy I burn up on mu-

sic." He's also a student of history and enjoys building flying scale models of the aircraft of both world wars.

The search for perfection which characterises his attitude to music is applied to Orbison's hobbies too. On a recent tour of Australia, he was presented with a piece of fabric from the historic Fokker Triplane flown by Baron von Richthofen, the German World War One fighter ace. Examining it later, Orbison discovered that the cross insignia it bore was superimposed on a cross of a different shape. So he painted out the cross on his model of the Baron's aircraft, painted the earlier cross lightly on to the fabric, and then superimposed the later one over it.

Orbison would like to devote more time to his hobbies and his family, but states that he will never retire.

"The thing is, I am always setting myself new goals. When I was a boy I told my father I wanted to play at the London Palladium. I did that, then wanted one gold record. I got that and wanted more."

Roy Orbison has been a millionaire for 15 years now. With his latest batch of 18 gold discs, plus a platinum, due to be delivered to his home near Nashville while he's away on tour, he would seem to have little else to aim for.

But with fans who have stayed faithful for 17 years, and a new generation discovering one of the sounds that rocked the Sixties, the Big O is sure to think of something.



TUNE IN TO
SUMMER



Made and designed in India by Perri Graham for Bambibui, the fabric is hand worked and treated with natural dyes. Stockists are as follows: Wearhouse, Hampstead; Bentalls, Kingston; Rumpus, Uxbridge; Dolls House, Windsor; Francesca, Marlow; Taylor Fashions and McQueen, Bournemouth; Pink and Blue, Torquay; K. J. Fashions, Weston-super-Mare; E.P. Bartlett & Son, Pewsey, Wilts.; Scarr Fashions, Shaw (near Oldham); Campbells, Cheshire Hulme.

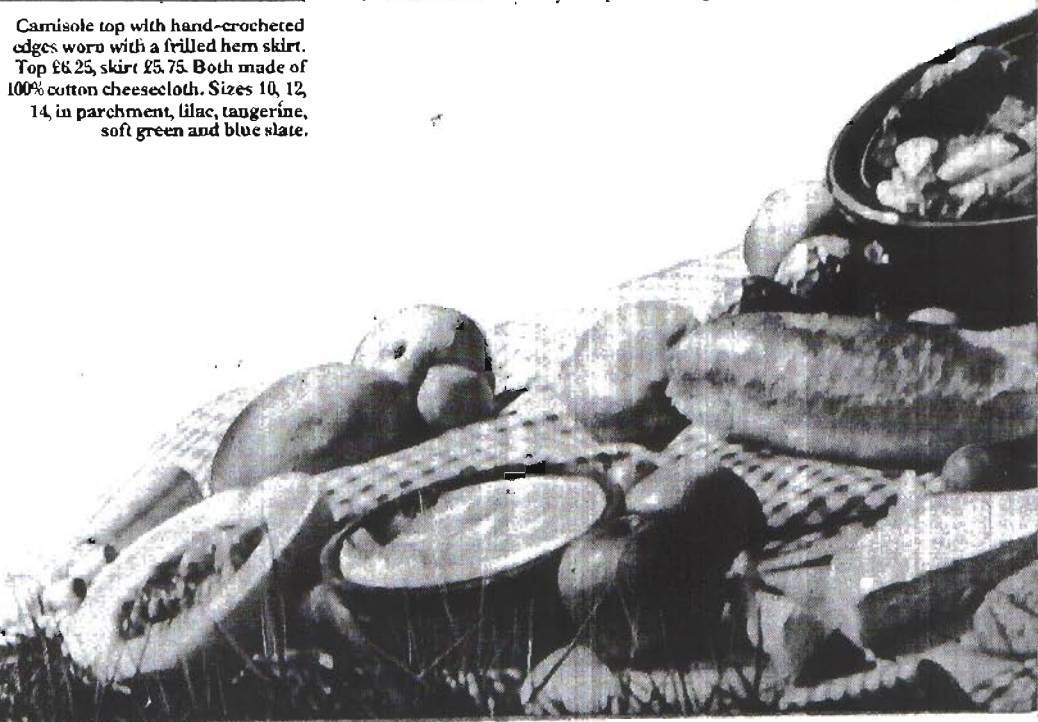
Carnisole top with hand-crocheted edges worn with a frilled hem skirt. Top £8.25, skirt £5.75. Both made of 100% cotton cheesecloth. Sizes 10, 12, 14, in parchment, lilac, tangerine, soft green and blue slate.

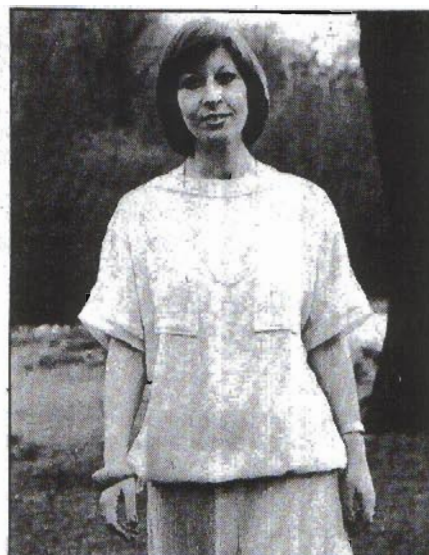
For Helen Shapiro, summer means light, free and easy clothes and the chance to get out in the open air, enjoy the countryside and indulge her passion for picnics. Fashion consultant *Clare Mullens* and *Radio Guide* cookery editor *Veronica Herriot* met the singer who shot to stardom with hits like *Walking Back To Happiness* in the early 60's. They picked her brains about the clothes and the French-flavoured picnic menus that make up the Shapiro style for summer — cool, casual and classy

Unhampered Helen

HELEN SHAPIRO was just a 14-year-old schoolgirl from London's East End when she had her sensational run of Top Ten hits. *Don't Treat Me Like A Child*, *You Don't Know* and *Walking Back To Happiness* all took the country by storm and launched her on a career which, despite its ups and downs, is still going strong more than 15 years later. Though she now does much of her work in the sophisticated context of cabaret, she has always had her roots in rock 'n' roll. Even at the age of ten, she was in a rock group formed with a few friends, including Marc Bolan. "We must have made a terrible noise," she says now. She has recently done a lot of work abroad and toured Australia last winter, taking advantage of the chance to escape to the sun. And she is looking forward to summer and picnics in the next few months. "My first memories of picnics are of cold, windy days on a beach with a pile of boring egg sandwiches," she says. "I think picnics are fun, except for the person preparing the food. So I always insist that everyone contributes by bringing either food or wine. I love pâté loaded with garlic, so I always take that — with lots of French bread. French food is my favourite. I like the way they produce a meal outside with so little trouble and so much style."

For Helen's hints on stylish picnic recipes for summer, turn to page 32



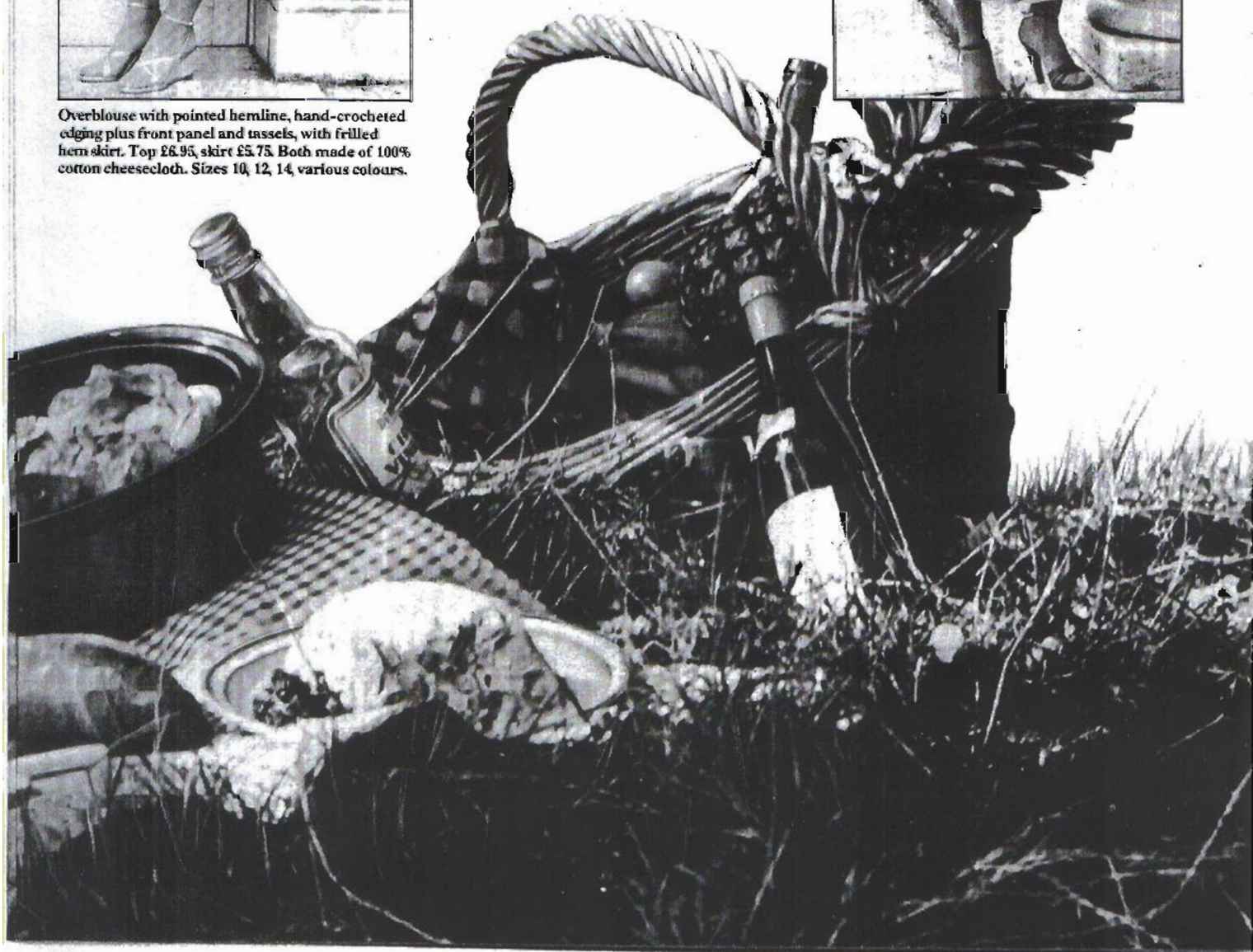


Long draw-string top in basket weave 'dishcloth' effect, buttons on the shoulders. Price £7.50. Basket weave cheesecloth, 100% cotton, in sizes 10, 12, 14. Colours natural, navy and parchment.

Top with ties at the shoulders and arms edging hand-crocheted, plus motif on front. Frilled hem skirt. Top £6.95, skirt £5.75. Both made of 100% cotton cheesecloth. Sizes 10, 12, 14, various colours.



Overblouse with pointed hemline, hand-crocheted edging plus front panel and tassels, with frilled hem skirt. Top £8.95, skirt £5.75. Both made of 100% cotton cheesecloth. Sizes 10, 12, 14, various colours.



TUNE IN TO SUMMER

With the first warm days of summer coming on, no-one wants to spend time in the kitchen preparing complicated dishes, even for a picnic. These tried and tested picnic recipes can all be made up very quickly and easily. They also store and travel well — so they will make the picnic even more enjoyable. Here are Helen Shapiro's favourites.



LETTUCE SOUP

(for 6 people)
outside leaves of three lettuce
1 pint chicken stock
1 pint milk
salt and freshly ground black pepper
1 teaspoon sugar
pinch of nutmeg
3 tablespoons double cream

Lettuce soup makes a light and delicious start to a summer meal. It is easy and economical to make as only the outside leaves of the lettuce are used. Wash the lettuce leaves and tear into fine strips. Place in saucepan and cover with half the chicken stock. Simmer gently until leaves are soft. When liquid is cool blend or sieve it. Return purée to pan and add rest of chicken stock, milk, salt, freshly ground black pepper, sugar and nutmeg. Heat through stirring occasionally. Stir in double cream and pour soup into a warm flask. Put the lid on immediately and the soup will

stay hot for several hours. The soup tastes even better chilled. If poured, chilled, into a vacuum flask, it will stay deliciously cold until needed.

GARLIC PATE PUFFS

(for 6 people)
6oz bought garlic pate
2 tablespoons double cream
puff pastry left-overs
1 beaten egg

Puff pastry left-overs and ready-made garlic pate make this a cheap and simple picnic dish. Mash the pate with a fork and add double cream. Beat until the mixture is soft and creamy. Roll out puff pastry on a floured surface until quite thin. Cut into rounds with a pastry cutter. Place a tablespoon of the pate mixture on each round. Moisten edges with water and fold over. Seal edges by pressing down firmly. Arrange on a baking tray and brush with beaten egg. Score each pastry case three times with a knife tip. Bake for 15 to 20 minutes in a hot oven, 400°F or gas Mark 6. Cool on a rack and pack in a sealed plastic container.

STUFFED EGGS WITH HERBS

6 hard boiled eggs
1½ oz butter
1 teaspoon finely chopped chives
1 teaspoon finely chopped parsley
½ teaspoon finely chopped fresh tarragon
salt and freshly ground black pepper
pinch of paprika

Only very small amounts of flavourings are needed to make this economical dish. Halve eggs lengthwise and place yolks in bowl. Stand whites on serving dish. Mash yolks and butter until mixture is like whipped cream then add herbs and seasoning, mixing well. Pile mixture into whites and dust with paprika. Cover plate with cling-film and store in fridge until required for your picnic. Stuffed eggs, when well wrapped, are easy to transport and delicious served with brown bread and butter.

A few alternative fillings

(replace herbs with the following)

Ham — pound 1oz chopped lean

ham and ½ teaspoon dry mustard into yolk and butter mixture.

Anchovy — pound two anchovy fillets into yolks and butter.

Curry — stir one teaspoon curry paste into yolks and butter.

Cheese — add one teaspoon grated parmesan cheese to yolks and butter.

CHICKEN CROQUETTES

(for 6 large croquettes)
1lb cooked chicken
7oz fresh brown or white breadcrumbs
salt and freshly ground black pepper
1 teaspoon lemon juice
2 eggs
deep fat for frying

Chop chicken finely and mix with 4oz breadcrumbs. Season well, add lemon juice and 1 well-beaten egg. Beat until the mixture is smooth and stiff. Divide into 6 portions and roll into sausage shapes. Dip each croquette into other egg (well beaten) and then into remaining breadcrumbs. Repeat this twice. Fry the croquettes in deep fat until golden brown and crisp. Drain on kitchen paper and set aside to cool. When cold, place the croquettes in a plastic container and seal tightly with a lid. They are most tasty when served with green salad.

SPICED MEAT LOAF EN CROUTE

(for 6 people)
¾lb raw minced beef
1 clove garlic (chopped)
1 small onion (finely chopped)
½ teaspoon allspice
½ teaspoon dry mustard
salt and freshly ground black pepper
1 tablespoon tomato puree
2 eggs
2oz grated Cheddar cheese
7oz packet frozen puff pastry

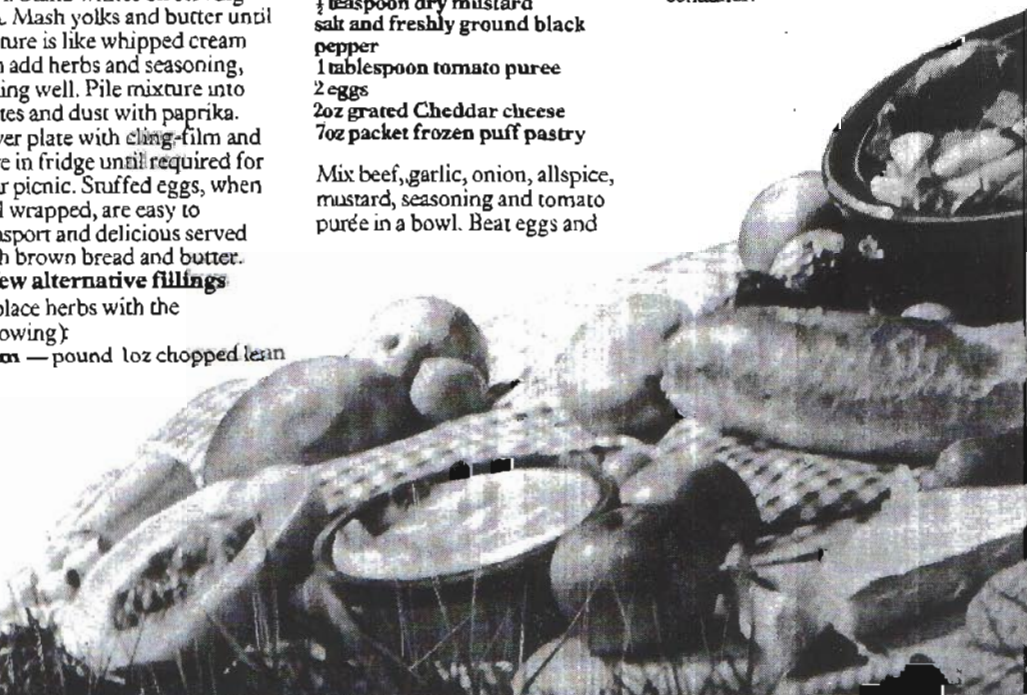
Mix beef, garlic, onion, allspice, mustard, seasoning and tomato purée in a bowl. Beat eggs and

add half to mixture. Put half in small loaf tin and sprinkle cheese over. Cover with other half and press down well. Place loaf tin on tray of water and bake at 350°F, gas Mark 4 for one hour. Set aside to cool. Roll pastry on floured surface till fairly thin. When the meat loaf is cool wrap it in the pastry and seal the edges neatly with a little cold water and press down well. Place on greased baking tray with folded edge underneath and brush with remaining egg. Place in hot oven 450°F or gas Mark 8 until golden brown, about 15 minutes. When the meat loaf en crouete is cold, wrap it in tin foil and place in a plastic container. Cut into thick slices, it is easy to eat with your fingers.

FLAPJACKS

4oz margarine
4 level tablespoons golden syrup
3oz granulated sugar
8oz rolled oats
½ level teaspoon salt

Everyone likes something sweet on a picnic and these flapjacks can be made very quickly and easily pack into containers for the hungry mob. Place margarine and syrup in pan and stir over low heat until melted. Remove from heat and add sugar, oats and salt. Mix thoroughly. Grease a shallow tin (7½" square is best). Turn mixture into tin and cook in a moderate oven 325°F or gas Mark 3 for 30 to 40 minutes until golden brown. Leave to cool in tin for a few minutes then cut into 12 oblong slices. Place on wire tray. When completely cold, pack in a storage tin or plastic container.



WIN WITH RADIO GUIDE

Concert tickets and hit albums, film premiere seats and a suite of bedroom furniture, books, hi-fi equipment and hair dryers — they've all been given away as prizes recently in our free *Radio Guide* competitions. Over 140 people have shared in this tremendous bonanza since January. And there are more chances for you to join the list of winners in every single issue of Britain's big value radio and music monthly

Hadleigh

An avid Radio Orwell fan, 24-year-old Miss Susan Lee of Colchester, Essex, has won the £350-worth of elegant bedroom furniture offered as first prize in our January 'Hadleigh Furniture Competition'. The prize comprises wardrobes, cupboards and a dressing table unit supplied by CKD Ltd., the well-known furniture firm of which Gerald Harper is a director. Gerald Harper was also one of the judging panel which voted on the tie-breakers of the many all-correct entries received and eventually awarded first place to Susan's suggested title for a 'Hadleigh' LP — *The Better Side Of Life*. Susan, who is a freelance secretary, numbers among her interests making enamel jewellery, crafts and listening to music. She has visited the Radio Orwell studios in Ipswich and also appeared on BBC Radio's quiz programme *Pop Quest*.

The answers to our 'Hadleigh' quiz were:

1. a 2. c 3. c

Opera

A double album of the opera *Evita*, written by Tim Rice and Andrew Lloyd Webber, goes to each of the following winners of our January 'Opera' Competition:

D. J. Mossop, Felixstowe, Suffolk; Les Skipper, Bath; Alan Hobbs, Basingstoke, Hants.; B. Grange, Fulham, London S.W.6; Sharon Moran, London, N.W.8; and A. Deason, Newcastle upon Tyne. The correct answer was that the lead in *Jeeves* was played by David Hemmings.

A Star Is Born

The Columbia-Warner film *A Star Is Born* opened with a glittering charity premiere in the presence of Princess Margaret on March 23 in London, and among the invited guests were the two London winners of our March 'Star' Competition, representing Capital Radio and LBC, Vivien Ling of Downham, Bromley, Kent and Colin Jones of London S.W.16. The other regional winners from ILR station regions who each receive a double ticket for the premiere of *A Star Is Born* in their nearest town are: D. Edwards, Walsall, Staffs. (Beacon Radio); G. R. Thomas, Minchinhampton, Glos. (BRMB); Alan Taylor, Skelmersdale, Lancs. (Radio City); J. E. Whyte, Blairdardie, Glasgow (Radio Clyde); Gary McLeod, Edin-

burgh (Radio Forth); Nigel Smith, Barlow, Sheffield 18 (Radio Hallam); Christine Wood, Felling, Newcastle upon Tyne (Metro Radio); David Ward, Great Yarmouth (Radio Orwell); Philip Blower, Whinmoor, Leeds (Pennine Radio); Brian Ingham, Ashton-under-Lyne, Lancs. (Piccadilly Radio); Paul Green, Paignton, Devon (Plymouth Sound); K. McLoughlin, Thornaby, Cleveland (Radio Tees); Les Skipper, Bath, Avon (Swansea Sound); Alan Hobbs, Basingstoke, Hants. (Thames Valley Radio); Mr. A. Giliver, Whatton, Notts (Radio Trent) and K. Whelpton, Hove, Sussex (Radio Victory).

A further 25 runners-up each receive the CBS soundtrack album of *A Star Is Born*. They are: Lynn Powell, Aylesbury, Bucks.; John Wakefield, London, S.W.17; Miss Tim Wakil, Acton, London W.3; Mrs. R. Slyn, Plymouth, Devon; Mrs. J. Francis, Rugeley, Staffs.; B. Bell, Ross-on-Wye, Herefordshire; G. R. Swindells, York; A. Hand, Bootle, Merseyside; Gillian Webb, Southall, Middlesex; Miss D. Bolshaw, Liverpool; Doris Pepper, Clacton-on-Sea, Essex; G. Lamont, Bideford, Devon; Andrew Webb, Andover, Hants.; Cheryl Calvert, Shalfleet, Isle of Wight; C. Watmore, Grantham, Lincs.; I. Simpson, Sheffield; Linda Baxter, Grangemouth, Scotland; E. Barnett, Wokingham, Berks.; S. Bunce, Rotherham, Yorks.; Bob Moore, Nottingham; Kay Pownall, Wilmslow, Cheshire; Carole Irwin, Heworth, York; Doris Wheeldon, Solihull, West Midlands; P. Taylor, Sheffield, R. Hawkins, Grimsby. The three leading ladies we asked you to name were: *What Price Hollywood* — Constance Bennett; *A Star Is Born*, 1937 version — Janet Gaynor, and the 1953 version — Judy Garland.

Hits

In our February 'Hits' Competition we asked you to name the British solo singer who has had the most Top 20 hits in the past 20 years. Cliff Richard is the singer who wins this title and copies of Tony Palmer's book *All You Need Is Love*, a controversial history of popular music, have been won by: Astrid Wood, Chigwell, Essex; Mr. T. Beer, Epsom, Surrey; M. Wood, Ipswich, Suffolk; George Williamson, Falkirk, Alan Herbert, Gillingham, Kent; R. Haddow, Egham, Surrey; D. Edwards, Walsall,



Mrs. Shirley Wilson, of Reading, won two tickets to see her hero, Frank Sinatra, in our March competition. A life-long fan, she even celebrated with a new dress for the occasion.

Staffs.; John Brooke, Colchester, Essex; W. K. Rose, Hawkhurst, Kent; R. Mosey, Bradford, Yorks

Glen Campbell

Three *Radio Guide* readers and their guests received tickets for one of Glen Campbell's concerts at London's Royal Albert Hall on April 4, and were treated to an evening of the rhinestone cowboy's relaxed treatment of songs, including his latest hit *Southern Nights*. The three first prize winners were Miss Lynn Robinson of Downham, Bromley, Kent; John Sugarmann of Watford, Herts. and Chris Wallington of Luton, Beds. The 25 runners-up have received a copy of Glen Campbell's superb *Twenty Golden Greats* album, and they are: Mrs. M. Wood, Ipswich, Suffolk; R. H. Lock, New Ash Green, Kent; Ruth Skelton, Sturcheley, Birmingham; Mr. H. Vivian, Birtley, Co. Durham; Martin Hyland, Coventry; P. Daly, Fulham, London S.W.6; Mrs. M. J. Whitehead, York; Diana Carman, Crayford, Kent; J. M. Churchill, Mansfield Woodhouse, Notts.; R. Halhuish, Thornaby, Cleveland; Alma Annetts, Battersea, London S.W.11, John Taylor, Perry Barr, Birmingham, Hilary Hudson, Cambridge; R. Agnew, East Malling, Kent; D. J. Stapleton, Ipswich, Suffolk; Ms. Vicars, Portsmouth, Hants.; Miss J. Webb, Rhos-on-Sea, Clwyd; J. M. Binks, London E.C.3; Paul Thompson, Exeter, Devon; Barbara Williams, Sidcup, Kent; P. Varrakalion, London S.E.20; Sheila Reed, Sunderland; E. Wernock, Glasgow; L. MacDonald, London N.W.3; Mike Barnett,

Salford, Greater Manchester.

The titles of Glen's three favourite songs were: *Wichita Lineman*, *Rhinestone Cowboy* and *Southern Nights*.

Hutch

The senders of the first 25 entries out of the mail bag on the closing date of our 'Hutch' Competition to tell us that Hutch's Christian name in the TV series *Starsky and Hutch* is Kan, each receive a copy of the album *David Soul*. They are:

C. Skuser, Huyton, J. Stephenson, Eston, Cleveland; M. Birkett, Richmond, Yorks.; V. De Souza, London W.6; T. Hood, Pontefract, Yorks.; G. Humphries, Mansfield, Notts.; H. Priestman, Poole, Dorset; L. Stewart, Dundee; A. O'Shea, Cheltenham, Glos.; S. Peake, Flint, Clwyd; M. Gregory, Abergale, Clwyd; M. Bamford, Mansfield, Notts.; J. Overbury, Rugeley, Staffs.; G. Perks, Oxford; L. La Beaney, Hatfield, Herts.; L. Brown, Westerham, Kent; S. Lockyer, Wimborne, Dorset; J. Cooper, London, S.W.16; J. Meads, Pontardulais, Glam.; C. Selby, Manchester; J. Jepson, Manchester; L. Kingsbury, Sale, Cheshire; H. Mutch, Prescott, Merseyside; V. Fry, Milton Keynes; P. Alexander, London, S.E.23.

Hi-fi

71-year-old Mrs. Marjorie Smith of Tooting, London, has won our March hi-fi competition main prize of an Audiotronic hi-fi system worth £350, supplied by Lasky's Ltd. — one of this country's leading hi-fi retailing chains. And as listening to music is Marjorie's main hobby, we know that she and her son, David, will get hours of pleasure from her prize, which includes a turntable, cassette deck, speakers, stereo tuner and amplifier.

Marjorie's entry was the first correct solution out of the mailbag on the closing date. The next ten correct entrants, who have each received a Philips RL 047 transistor radio supplied by Lasky's, were:

K. P. Millborrow, Goring-by-Sea, Sussex; Ian Lomas, Handforth, Cheshire; Liz Miller, Woodbridge, Suffolk; Mr. L. Finney, Romford, Essex; M. Smurthwaite, Hereford; Mr. R. Crich, Kimberley, Notts.; B. Smith, Leigh, Lancs.; Jim Browne, Gravesend, Kent; Geoffrey Stone, Hollingwood, Derbyshire; Mr. Delury, Crawley, Sussex.

The dog which appeared listening to a horn gramophone on HMV records was called Nipper

ALBUMS FOR THE AIRWAVES A station by station guide

BEACON RADIO

1. Every Face Tells A Story
Cliff Richard EMI
2. Rumours
Fleetwood Mac Reprise
3. Portrait Of Sinatra
Frank Sinatra Reprise
4. Miracle Row
Janis Ian CBS
5. New Harvest, First Gathering
Dolly Parton RCA

BRMB RADIO

1. Every Face Tells A Story
Cliff Richard EMI
2. Mathis Is
Johnny Mathis CBS
3. Please Get My Name Right
Twigg Mercury
4. Get It
Dave Edmunds Atlantic
5. Dinner At The Ritz
City Boy Vertigo

CAPITAL RADIO

1. Peter Gabriel
Peter Gabriel Charisma
2. Animals
Pink Floyd Harvest
3. Wind And Wuthering
Genesis Charisma
4. Portrait Of Sinatra
Frank Sinatra Reprise
5. Works
Emerson Lake and Palmer Atlantic

RADIO CITY

1. Every Face Tells A Story
Cliff Richard EMI
2. Unpredictable
Natalie Cole Capitol
3. Kiki Dee
Kiki Dee Rocket
4. Love On The Airwaves
Gallagher & Lyle A&M
5. Tracks
Liverpool Express Warner Brothers

RADIO CLYDE

1. One To One
Syreeta Motown
2. Kiki Dee
Kiki Dee Rocket
3. Southern Nights
Glen Campbell Capitol
4. Valli
Frankie Valli Private Stock
5. Every Face Tells A Story
Cliff Richard EMI

DOWNTOWN RADIO

1. Endless Flight
Leo Sayer Chrysalis
2. Fine Line, Home Spun Cloth
George Hamilton IV Anchor
3. Boston Boston
Boston Epic
4. Bigger Than Both Of Us
Hall & Oates RCA
5. Rumours
Fleetwood Mac Reprise

RADIO FORTH

1. Kiki Dee
Kiki Dee Rocket
2. Sweet Soul Music
Jose Feliciano Private Stock
3. Golden Hour, Vol. 2
Joan Baez Vanguard
4. The Best Of Loretta Lynn
Loretta Lynn CBS
5. Southern Nights
Glen Campbell Capitol

RADIO HALLAM

1. Whatever Happened To Slade?
Slade Polydor
2. Rocky Mountain Music
Eddie Rabbit Electra
3. Barracuda
Quantum Jump Electric
4. Mr. Big
Mr. Big EMI
5. Woman Overboard
Linda Lewis Arista

METRO RADIO

1. Arrival Abba Epic
2. Motown Special
Various Artists Motown
3. Endless Flight
Leo Sayer Chrysalis
4. Peter Gabriel
Peter Gabriel Charisma
5. Torn Between Two Lovers
Mary McGregor Ariola

RADIO ORWELL

1. Bird In A Gilded Cage
Herbie Mann Atlantic
2. Night Moves
Bob Seger Capitol
3. Rumours
Fleetwood Mac Reprise
4. Peter Gabriel
Peter Gabriel Charisma
5. Bigger Than both Of Us
Hall & Oates RCA

PENNINE RADIO

1. Greatest Hits, Vol. 2
Barry White Pye
2. Burning Sky
Bad Company Island
3. Sun & Soul
The Stylistics H&L
4. Every Face Tells A Story
Cliff Richard EMI
5. Please Get My Name Right
Twigg Mercury

PICCADILLY RADIO

1. Harbor
America Warner Brothers
2. Rumours
Fleetwood Mac Reprise
3. Love You
Beach Boys Reprise
4. A Place In The Sun
Pablo Cruise A&M
5. From The Radio Engine To The Photon Wing
Mike Nesmith Pacific Arts

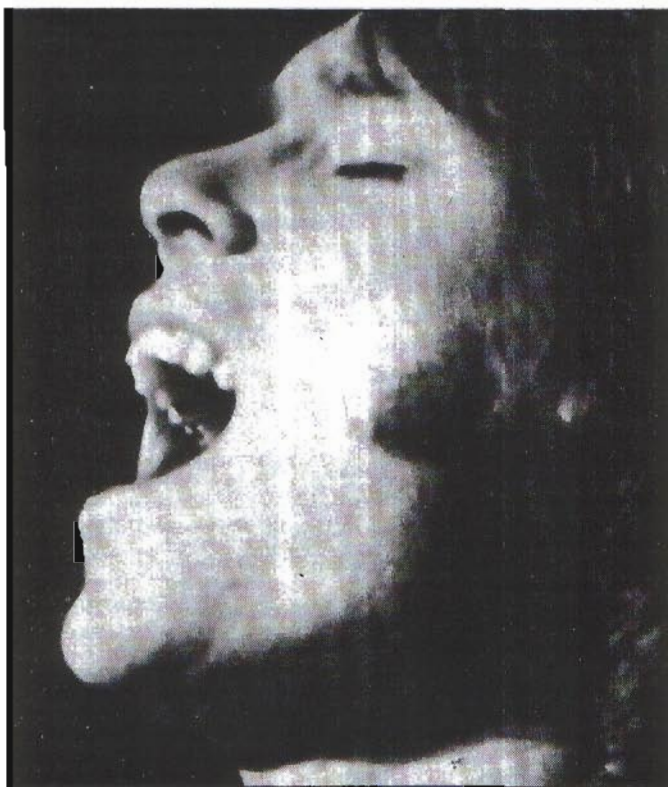
Cliff Richard: nearly famous in 1976 and triumphantly back on form this year with an album that's already shot to the top of the airplay chart

Every Face Tells A Story: Cliff Richard, EMI

Cliff's renaissance, which started with *I'm Nearly Famous*, continues and even shows signs of developing further on his new album. Ex-Shadow Bruce Welch is the man largely responsible for the singer's new acceptance and Welch has done his Svengali act again on this record. Cliff's new approach, though, goes a little deeper than just Welch's contribution as a producer and song finder. Somehow Welch has managed to instil a new aggression into everybody's favourite singing star. Cliff has sounded like a different singer ever since the classic *Devil Woman*. He has changed his approach to singing and captured a new pop/rock audience as a result. Hopefully the days of Eurovision and dreary ballads are over. On his new album Cliff is once again aided and abetted by excellent British musicians like Tarney and Spencer, Terry Britten and ex-Shadow Brian Bennett. The album features the already well known *Hey Mr. Dream Maker* and *My Kinda Life* as well as eight other songs and Cliff's version of the title track, recently recorded by Olivia Newton-John. The recent hit *My Kinda Life* typifies the new, improved, Mark 3 Model Cliff Richard. The backing musicians rock along like veteran American superstars and Cliff sings like a boogie king from the Delta Swamplands. Marvellous stuff, as is the rest of the album. Original songs like *Must Be Love* and *Spider Man* contribute much to the album's credibility and Cliff turns in a classic performance on the beautiful Clifford T. Ward song, *Up In The World*. Welcome home, Cliff. Why have you been away so long?

Harbour: America, Warner Brothers

America produce faultless pop albums with awe-inspiring regularity.



They also write classic songs and are produced by ex-Beatle producer George Martin. On this record Martin is joined by engineer Geoff Emerick who has worked on Beatle projects, McCartney's *Band On The Run* and several other top albums. The result is breathtaking and at times reminiscent of The Beatles themselves. America have written several pop masterpieces like *Tin Man*, *Ventura Highway*, *Horse With No Name* and *Sister Golden Hair*. On *Harbour* they keep up their high standards. Occasionally as on *Political Poachers* they veer back to the familiar melody lines and complex arrangements that have become their trademark, but other songs are refreshingly original. *Down To The Water* is a hit single masquerading as an album track and tracks like *God Of*

The Sun and *Sarah* are simply brilliant. *Harbour* offers the typical America mix. Classy production and instrumentation, lovely melodies and stunning harmony work. Quality pop at its very best.

New Harvest, First Gathering: Dolly Parton, RCA

Miss Parton is a big lady. Big in C&W circles and possessing remarkable attributes of a physical nature which we will not dwell on in a family magazine. This album marks a breakthrough into a bigger market for Dolly Parton as the blonde singer/songwriter moves into the upper echelons of pop and leaves her country image behind. *New Harvest* is a fine album featuring songs which will have pop, rock and middle of the road appeal. The country influence

which has made Miss Parton a legend in America still lingers on some tracks. But on others she comes up with complex melodies and intricate lyrics that might seem more at home on a Joni Mitchell album. She performs subtle versions of soul classics and breathy sensual ballads and sings raunchy rockers with blatant exuberance. Forget the old Dolly Parton image and listen to this album with freshly tuned ears. It's a major work from a major star. Songs like *Light Of A Clear Blue Morning* and *How Does It Feel?* are marvellous examples of the new Dolly Parton. Flowing melodies, imaginative musicianship and clever lyrics.

The Beach Boys Love You: Reprise

This is a sad record. It is almost a travesty and proves irrevocably that Brian Wilson is now one of Yesterday's Men as far as quality pop music is concerned. Wilson was the brains behind the innovative Beach Boys writing, arranging and production on such classics as *Good Vibrations* and *God Only Knows*. Unfortunately Wilson became one of pop's casualties and after leaving the group because of partial deafness lived the life of a recluse. Many stories of his sad decline circulated in the pop world, but perhaps the most illustrative was the one about sand. It appears that Wilson wanted to compose at the piano in a beach setting. But instead of taking his instrument outside, he filled his music room with several inches of sand so that he could trail his bare feet in it while playing. This album was meant to represent a comeback. But, sadly, it shows only that Wilson and the Beach Boys are a spent force. Occasionally the old genius shows through with an imaginative piece of harmony work or a nice melody line, but in the main the music is dreadfully uninspiring. In spite of its bad quality, it will still be bought in vast quantities by Beach Boys fans and tracks like *Johnny Carson* at least show that Wilson can still come up with original themes. Gone are the days of brilliant music-making, but the legend attempts to live on.

to the past month's most-played albums

PLYMOUTH SOUND

1. Alessi Alessi A&M
2. Love You Beach Boys Reprise
3. Portrait Of Sinatra Frank Sinatra Reprise
4. Best Of Tom Jones Tom Jones EMI
5. Arrival Abba Epic

SWANSEA SOUND

1. Live Hits Hollies Polydor
2. Songs In The Key Of Life Stevie Wonder Motown
3. Hotel California The Eagles Asylum
4. Heartbreakers Various Artists K-Tel
5. Endless Flight Leo Sayer Chrysalis

RADIO TEES

1. Every Face Tells A Story Cliff Richard EMI
2. Kiki Dee Kiki Dee Rocket
3. Plain & Fancy Bellamy Brothers Warner Brothers
4. Love You Beach Boys Reprise
5. The World Starts Tonight Bonnie Tyler RCA

THAMES VALLEY

1. Songwriter Justin Hayward Decca
2. Please Get My Name Right Twigg Mercury
3. Portrait Of Sinatra Frank Sinatra Reprise
4. Here's Jody Miller Jody Miller Epic
5. No Goodbyes Hall & Oates Atlantic

RADIO TRENT

1. Mathis Is Johnny Mathis CBS
2. Mr. Big Mr. Big EMI
3. Please Get My Name Right Twigg Mercury
4. Love Me Yvonne Elliman RSO
5. Eyes Tony Joe White 20th Century

RADIO VICTORY

1. Portrait Of Sinatra Frank Sinatra Reprise
2. Live Hits Hollies Polydor
3. Animals Pink Floyd Harvest
4. Every Face Tells A Story Cliff Richard EMI
5. Peter Gabriel Peter Gabriel Charisma

Kiki Dee: Kiki Dee, Rocket

A superbly produced and arranged album, showcasing such diverse talents as Elton John and Clive Franks (production), Gene Page (arranger and conductor on some songs), Ray Cooper and Davey Johnstone (from Elton John's backing band) and American musicians like David Sanborn and the Brecker Brothers (marvellous brass backing on several numbers). After years of hard work, Kiki Dee is now Britain's top female singer. On this album she proves that she is evolving into a world class performer and that she is at last acquiring the confidence to match her considerable talent. She does write songs herself now, but although she is a talented composer some of her compositions are not strong enough for an album of this quality. But at least she must be admired for trying to progress and songs like *Night Hours* and *In Return* show that she is a songwriter with promise. Although Kiki sings ballads with classy conviction, she is essentially a singer of up-tempo material and she is at her best on the amazing *Keep Right On*, which comes complete with fabulous, driving sax work from Sanborn. Other strong tracks include the catchy hit *First Thing In The Morning* and *Chicago*.

Works: Emerson Lake and Palmer, Atlantic

ELP are back with a symphonic bang after a two year lay-off. These rock superstars never do anything by halves and they are due to tour Britain this summer playing music from this double album, backed by a 70-piece orchestra. Ever since his days with The Nice, keyboard maestro Keith Emerson has been a spectacular showman. He progressed from throwing Bowie knives into his Hammond organ with The Nice to throwing smoke-bombs and countless other visual and aural surprises at audiences with ELP. But underneath the showmanship, Emerson is a highly talented classically trained pianist and his fusion of classical, rock and jazz styles has made the band stars. Greg Lake, the bassist and singer, and Carl Palmer, the drum-

mer, are rock virtuosi as well, of course, and this album features each musician in a solo capacity (one side each) and the band as a whole. It is a recipe that works surprisingly well — and after all such democracy is essential to keep three giant egos working together in harmony. ELP are often pompous and pretentious and have been known to indulge in overkill tactics on stage and record. On this album, though, the music is of fine quality and re-establishes ELP at the top of the symphonic rock brigade. The side featuring the band playing Copland's *Fanfare For The Common Man* is the most satisfying, but Emerson's piano concerto with the London Philharmonic, Lake's songs and Palmer's rhythmic flirtations with Bach, Prokofiev and guest guitarist Joe (of the Eagles) Walsh all work well. Impressive music from three of our top musicians.

Funeres: Burt Bacharach, A&M

This is something of a comeback for the brilliant composer Burt Bacharach, who has written a string of top pop hits from Perry Como's *Magic Moments to Walk On By* for Dionne Warwick. Since stopping his association with the superb Miss Warwick and breaking his regular working partnership with lyricist Hal David, Bacharach has been marking time. Now he's back with a fine album full of great songs, some of them co-written with David. The album features several wonderfully inventive instrumentals, such as the title track, and some ballads destined to be standards, sung by a team of lead singers. Although singers like Joshie Armstead perform very well indeed, the listener sometimes yearns for Dionne Warwick to appear at the microphone. The album is a little uneven because of the number of singers used (including Peter Yarrow, ex-Peter, Paul & Mary), but on the whole the performances are memorable. Superb melodies and arrangements by Bacharach and songs like *No One Remembers My Name* and *Seconds* will eventually become as famous as Bacharach hits like *24 Hours From Tulsa* and *Anyone Who Had A Heart*.

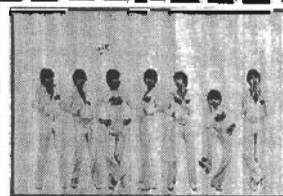
Martyn Sutton

TOP 20 RADIO GUIDE

The national guide to the top albums on the air, compiled with the assistance of 18 Independent Local Radio stations.

1. (—) Every Face Tells A Story Cliff Richard EMI
2. (8) Portrait Of Sinatra Frank Sinatra Reprise
3. (—) Kiki Dee Kiki Dee Rocket
4. (1) Rumours Fleetwood Mac Reprise
5. (—) Please Get My Name Right Twigg Mercury
6. (—) Peter Gabriel Peter Gabriel Charisma
7. (—) Love You The Beach Boys Reprise
8. (—) Mathis Is Johnny Mathis CBS
- (2) Endless Flight Leo Sayer Chrysalis
- (—) Live Hits The Hollies Polydor
11. (3) Animals Pink Floyd Harvest
12. (—) Mr. Big Mr. Big EMI
13. (—) Arrival Abba Epic
14. (—) Whatever Happened To Slade? Slade Polydor
- (—) Bird In A Gilded Cage Herbie Mann Atlantic
- (—) One To One Syreeta Motown
- (—) Greatest Hits, Vol. 2 Barry White Pye
- (—) Harbor America Warner Brothers
- (10) Alessi Alessi A&M

Last month's placings are shown in brackets



We've got 10 copies of Cliff Richard's chart-topping album, *Every Face Tells A Story*, to give away this month to the winners of this simple *Radio Guide* competition. All you have to do to win one is tell us, in the space on the coupon below, the title of Cliff's first Top Ten hit in Britain. Fill in your full name and address and send your answer to "Cliff", *Radio Guide*, PO Box 40, Kettering, Northants, to arrive not later than May 31, 1977. The senders of the first 10 correct entries out of the mailbag on June 1 will each receive a copy of the album.

WIN

This is your chance to win Cliff Richard's new album in this **FREE Radio Guide competition**

Cliff's first Top Ten hit was

NAME

ADDRESS

Introducing the most handsome Viva yet.



The new 1300 GLS.

The value for money our new Viva 1300 GLS represents is almost too good to be true.

Legendary Viva economy and reliability are there of course.

But the list of equipment that's fitted as standard is really quite breathtaking.

So take an incredibly deep breath because here we go:-

Interior.

Velour cloth trim, full door trim, reclining front seats, front inertia reel seat belts, pile carpeting, boot carpet, continental front door armrests, sports steering wheel, front parcel shelf, rear parcel shelf, central console and tray, dipping rear view mirror, ignition steering column lock, internal bonnet lock, heated rear window, 2-speed wipers with flick wipe, stalk control for headlamp dip/flash, horn, turn indicators, electric screenwash; boot light, cigar lighter, illuminated heater controls, adjustable face

level fresh air vents, through-flow ventilation system and 7-dial instrumentation.

And that's just on the inside.

Exterior.

Full underbody seal and 11-stage body protection treatment, acrylic lacquer paint, rubber bumper inserts, bodyside mouldings with PVC inserts, bright sill mouldings, twin halogen headlamps, hazard warning flashers, reverse lights, door mounted driver's mirror, twin horns, stainless steel fuel cap, Rostyle wheels and trim rings and 155SRx13 radial tyres.

Now if all that didn't take your breath away, what will?

Perhaps the price. A mere £2552.* Or, if you prefer, a two door at £2466.*

The new Viva 1300 GLS, the most handsome, the most breathtaking Viva yet.

VAUXHALL
VIVA



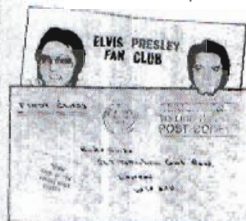
You'll like what's happening at Vauxhall.

Also available is the Viva 1300 GLS Estate at £2714. Viva prices start at £1977 for the economical Viva E. *Prices include seatbelts, car tax and VAT at 8%. Delivery charges and number plates extra. Prices and specification correct at time of going to press.

WRITE-IN

THIS is the part of *Radio Guide* where we want listeners to all 19 ILR stations to get together and swap ideas on each and every topic that comes out of your radio. Tell us what you like and what you hate. Tell us what makes you laugh and what makes you weep. Tell us about your local favourites and about the stars you particularly enjoy from the whole wide world of entertainment. We'll pay £2 for the most interesting letter of the month sent to Write-in, *Radio Guide*, 247 Tottenham Court Road, London W1P 0AU.

ELVIS POSTBAG



I've just got a copy of the April issue of *Radio Guide* — purely for the Elvis Presley article, for which I thank you. At last a not over-critical feature about Elvis (very rare these days).

Valeria Mannion,
Marlborough,
Wiltshire

"TWENTY ONE YEARS King of Rock 'n' Roll"? Ridiculous feature title! Try this one: "Neil Armstrong, seven years first

Man on Moon..." Larger than life personalities are a dead loss in our society because they effectively overshadow many extremely talented people.

Walter Da Costa,
London

YOU QUOTE AN American missionary as telling Tony Palmer that Elvis Presley, The Beatles and Rolling Stones are the cause of youth pollution and will have to answer for it. A typical attitude! The young, or young in heart, are continually tagged as scruffy, idle, offensive and knocked for the music they enjoy. Elvis certainly owes one thing to his fans in Britain, though, and that is a visit here. He must have the most patient followers of all.

John K. Harold
Ipswich
Suffolk

The power and the twiddler

WITH REFERENCE to Michelle Hewins' radio interference problem on Radio Tees, and the remarks made by R. G. Yates (Write-In, March 77) I also heard this "offending" station while tuning for Caroline and Radio Sweden, and the frequency given was 255 metres. I would like to say that as a regular "dial twiddler" at that time of night, I have never heard the station before on MW. But it was certainly a very powerful transmitter.

Steve Fitch
Plymouth
Devon

Just a shriek and a song

ON APRIL 1, I turned on Radio Hallam only to find the Eurovision Song Contest being broadcast live — from somewhere in Derbyshire, I think. Amid the hysterical shrieks of West German judges giving their verdicts at the wrong time the show was introduced by Roger Moffat. At the end, of course, it turned out to be an April Fools Day trick, but I must say I found it very amusing indeed. Nice one Roger.

David Evans
Dore
Sheffield

Skue-ing Keith on phone-ins

I WAS INTERESTED to read the first of your "Argument" articles on Phone-ins. I feel Keith Skues wants his head "skue-ing" on the right way! Phone-in programmes on Piccadilly Radio are great. Phone-ins have a major role to play in any radio station. That is why I believe Radio One does not succeed at all.

Brian Booth
Bolton
Lancashire

A merger with no benefits

I CANNOT RECEIVE an ILR station where I live, but when I am in London I am a devoted Capital listener. All the ILR stations do a great public service. One recommendation of the Annon Report was the merger of the BBC and IBA local radio stations. Personally I think this would not be beneficial to either party.

N. Child
Farndown
Dorset

Hooked since Ziegfeld

I SHALL BE THRILLED to have the Glen Campbell album. Naturally, if I were nearer to London, or he was touring, I could have ac-

cepted the tickets, as we have an arrangement for wheel-chairs at the theatre usually visited by big stars here. Being disabled, I love doing all your competitions. I won one of the heart-shaped boxes of chocolates just before Christmas, and kept the ribbon, "Glen Campbell's 20 Golden Greats". I was also very lucky in winning the super book last month — *All You Need Is Love* — and I can't tell you how I felt. I am just old enough to remember those extravagant musicals like the Ziegfeld Follies, as a child going to the pictures with my mother. I've been hooked on music ever since. Thank you for the interesting magazine, the book — superb — the album, when it comes — for everything.

Marjorie D. E. Wood
Ipswich
Suffolk

• Who wins our £2 prize for the most interesting letter of the month.

Why plug the unmentionable?

WOULD YOU ANSWER a question which has been puzzling me for several months? When Yorkshire Television closes down at night, a commercial for Pennine Radio and Radio Hallam is broadcast. A similar commercial for Radio City and Piccadilly Radio has also been heard on Granada Television. Who pays for these commercials? Is it the ILR stations, or is it free air-time given by the IBA? Secondly, why, in ITV plays, when an actor is seen listening to a radio station, does the station have to be the unmentionable Radio One? Why doesn't the IBA plug the commercial stations while it has the chance? The only ITV play I have ever seen where a commercial station was being listened to was the first in the series *Beasts* shown last year. Even then it wasn't an actual ILR station, but some fictitious station! Finally may I, through *Radio Guide*, express my thanks to all the ILR stations who have been brave enough to allow me through their doors even at the most hectic of times.

David R. Blaxhall
Tadmorden
W. Yorkshire

The detail of an ITV play I left to the producer or the director or the scriptwriter. But I agree with you, Mr. Blaxhall. Independent television and independent radio often seem strangely reluctant to sell themselves as equals to the challengers.

EDITOR

STARGRAPH

Gene Pitney takes the Fraser White pen test

The slant of the writing shows an ambitious outlook. He is generally optimistic and hard to discourage.

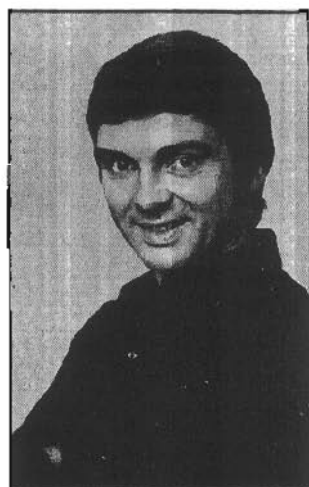
The quite marked rightward slope of the letters shows a generous and sympathetic nature. He is very sincere and is extremely loyal to friends.

The extension of the letters reveals he is a good mixer.

Ascending finals indicate he is not afraid to take a chance. The curve of the finals confirms a friendly nature.

The cross shows his firmness and determination and the shape of the capitals portrays protectiveness to both himself and his friends.

The dot indicates an excellent sense of humour.



Gene Pitney

STARSCOPE

TAURUS



(April 21-May 21)

An act of generosity on your part will not be appreciated. A warm, sexy month, especially if starting a romance with a Scorpio or Aquarian. At work you may be treated like a machine!

SCORPIO



(Oct. 24-Nov. 22)

Plans conceived several months ago are coming to fruition. You feel optimistic, but have a more pessimistic companion. A boss may be standoffish, but you'll bring him round gradually.

GEMINI



(May 22-June 21)

A happy, problem-free month, with the lucky planet Jupiter helping you along. You feel mischievous and will interfere in other people's affairs. Don't make a sudden change in your diet.

SAGITTARIUS



(Nov. 23-Dec. 21)

A money problem is solved, but you will stay in debt. You are nostalgic for the old days, perhaps dreaming of far-off places too. You will appeal to several people, which could be embarrassing.

CANCER



(June 22-July 22)

This is no time for vengeance, try to turn jealous feelings into generous ones. If you live among a free-and-easy crowd, the next few weeks can be real fun. Best time: May 15th-22nd.

CAPRICORN



(Dec. 22-Jan. 20)

You put a shell around yourself, which could keep a would-be friend at a distance. You are more practical than you realise and should speak out if you see an injustice.

LEO



(July 23-Aug. 23)

Good time for a group holiday. You'll be close to a Sagittarius or Aquarian type. If you're artistically creative, May is an inventive time. There's a chance you will say your piece on the radio.

AQUARIUS



(Jan. 21-Feb. 18)

Just the time for strengthening a friendship and making promises for the future. If you're a fan, you could get to know your hero personally. Go along with unexpected changes in holiday plans.

VIRGO



(Aug. 24-Sept. 22)

A brighter, more extrovert month. You could get some favouritism, publicity, and a stranger will start taking a big interest in you. Have confidence in yourself; people will respond well.

PISCES



(Feb. 19-Mar. 20)

You want to stay natural and simple. But life gets complex and you may be overwhelmed by events. You may have to go along with an unpopular decision, just to satisfy someone else.

LIBRA



(Sept. 23-Oct. 23)

You may push a desire to the back of your mind, but it won't go away. You must deal with a cynical person who can be ruthless. Your fashion eye is sharp, and you will certainly look your best this month.

ARIES



(March 21-April 20)

There's less time to enjoy yourself. You're well-meaning, but a friend proves obstinate. An emotional experience in mid-month could leave you drained. Money appears more plentiful.

ASK HATCH

John H. Walsall

HOW DO I GET an audition for TV? I often look at groups and performers on TV who seem to have suddenly appeared from nowhere (such as Diane Solomon or Reflections) and wonder how they managed to get on TV without a hit record or big reputation to go on.

Peta Adams, Hertfordshire

strong, I would think, around a quarter of the \$80. You have to declare the earnings on your annual tax returns and the tax collector will notify you of the tax to pay. Write to your tax office and explain your position — they will advise you. There are many good, inexpensive books at the bookstalls which can also help you on tax matters. If you're still confused, then I suggest contacting an accountant. Don't try to hide this extra income as that is an offence. As you have no money put by for the tax you owe you will be required to pay off as much as you can month by month until you are clear — or else work like mad every night and get it all cleared up as soon as you can!

MY DAUGHTER is at school studying for her A-levels, and she has completed one year of the course. But now she wants to leave school this summer and join a group with another girl. I think she would be mad to do this. Please tell me what I can say to her to make her see sense.

Kelth Jefferson, Wiltshire

Yes, I certainly would advise her to finish school and get her A-level passes, unless the group she intends to join is already halfway to the big time, there's money in the bank and her talent is so gigantic that it would be criminal to keep it down. No to all three? Then tell her from me that there will be more opportunities next year and that in the meantime she should keep in touch with the business by joining in at the occasional gig, when it doesn't interfere with her studies.

I EARN around £80 a month doing various gigs at clubs and halls as a singer. I work quite hard to get this money and I also have a full-time job as a factory employee. Do I have to pay tax on the £80, and if so how do I do it? I am a bit worried as so far I haven't saved any of it for tax.

Malcolm W. Gateshead

Yes, this is taxable income and taking into account the fact that you are allowed certain expenses before tax is deducted you should be



38 Diane Solomon: opportunity knocked when a TV producer heard her singing

ILR

Round Britain Radio Guide



RADIO HALLAM
194m 1548 kHz
and 95.2 and 95.9 vhf stereo
Weekdays: 0455-0100
hours
Saturday: 0455-0300
Sunday: 0658-0100

BRMB RADIO
261m 1151 kHz
and 94.8 vhf stereo
24 hours a day
Seven days a week

LBC 261
261m 1151 kHz
and 97.3 vhf stereo
24 hour news service
Seven days a week

SWANSEA SOUND
257m 1169kHz
and 95.1 mhf stereo
Weekdays: 0550-2400
hours
Saturday: 0547-2400
Sunday: 0758-2200

CAPITAL RADIO
194m 1546 khz
and 95.8 vhf stereo
24 hours a day
Seven days a week

METRO RADIO
261m 1151kHz
and 97.0vht stereo
Weekdays: 0600-0200
hours
Saturday: 0600-0200
Sunday: 0700-0100

RADIO TEES
257m 1169kHz
and 95.0v hf stereo
Weekdays. 0600-2400
hours
Friday. 0600-0100
Saturday. 0600-0100
Sunday. 0700-2400

RADIO CLYDE
261m 1151kHz
and 95.1 vhf stereo
24 hours a day
Seven days a week

RADIO ORWELL
212/257-1189 KHz
and 97.1 FM stereo
Weekdays: 0800-2400
hours
Saturday: 0800-2400
Sunday: 0800-2400

RADIO 210
THAMES VALLEY
21.0m 1410 kHz
and 87.0vhr stereo
Seven days a week
0600-0003

RADIO CITY
194m 1540 kHz
and 96.7 vhf stereo
24 hours a day
Seven days a week

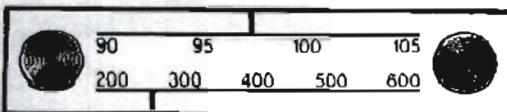
PENNINE RADIO
235m 1277kHz
and 96.0 mHz stereo
Weekdays: 0600-0100
hours
Saturday: 0600-0200
Sunday: 0700-0100

RADIO TRENT
301m 99.8kHz
and 98.2 vhf stereo
Weekdays: 0530-2400
hours
Saturday: 0530-2400
Sunday: 0700-2400

DOWNTOWN RADIO
293m 1025 kHz
and 98.0 vhf stereo
Weekdays: 0800-0100
hours
Weekends: 0700-0100

PICCADILLY RADIO
261m 1151 kHz
and 97.0uhf stereo
24 hours a day
Seven days a week

RADIO VICTORY
257m 1169kHz
and 95.0vhf stereo
Weekdays: 0600-0100
hours
Saturday: 0600-0100
Sunday: 0700-2400



212m/257m 1169kHz 97.1/MHz vhf stereo

257
Radio Orwell

WEEKDAYS

- 0600 The Breakfast Show**
Andy Archer with bright music, frequent time checks, weather and traffic information. 0732 and 0805 Direct crosses to Suffolk Police HQ for traffic news.
- 0900 Keith Rogers**
Music from mid-morning through lunchtime.
- 1200 Katie Glass**
Bright music for lunchtime followed by interviews, features and music out and about. The last hour of Katie's show is specially for the housewife.
- 1500 Greg Bance**
Drive Time Music with road reports and up-to-the-minute information. 1705 and 1740 Direct crosses to Suffolk Police HQ for the latest traffic news.
- 1800 Late Edition**
The day's round-up of local news and sport.

EVENINGS

MONDAY

- 1830 Talking Point**
Radio Orwell's daily discussion programme, dealing with current affairs, political, social and economic issues — particularly topics of special interest to the region. Guests in the studio and your phone calls.

Phone-In:

Dial Ipswich 217000, Monday to Thursday between 1830 and 1930, to participate in *Talking Point*. For dedications and information, write to: Radio Orwell, Electric House, Ipswich IP1 3HZ.

- 1930 Studio**
Orwell Arts Magazine. Produced by Jon Ledigo, with Chris Green and Penny Ledigo.
- 2000 Orwell Country**
With Patrick Eade.
- 2200 Patrick Eade**
Soul, rock and interviews.
- 2400 Closedown**

TUESDAY

- 1830 Talking Point**
As Monday.
- 1930 Into Nature**
A look at local wildlife and the countryside with Jill Scott.
- 2000 Innovations**
Contemporary music with Leon Fourie.
- 2200 Patrick Eade**
- 2400 Closedown**

WEDNESDAY

- 1830 Talking Point**
As Monday.
- 1930 Our Stately Homes**
With Richard Hickson.
- 2000 Soul Session**
With Patrick Eade.
- 2200 Patrick Eade**
- 2400 Closedown**

THURSDAY

- 1830 Talking Point**
As Monday.
- 1930 Music-Go-Rondo**
With Chris Green and John Wellington.
- 2000 Innovations**
Contemporary music with Leon Fourie.
- 2200 Patrick Eade**
- 2400 Closedown**

FRIDAY

- 1830 Walter Woodcock's Gardening Hour**
- 1930 The Decision Makers**
Political commentary from Westminster, presented by Ed Boyle.
- 2000 Orwell Country**
With Patrick Eade.
- 2200 Patrick Eade**
- 2400 Closedown**



Richard Hickson talks about *Our Stately Homes* on Wednesdays at 1930 and presents *Farming* on Sunday mornings from 0830 to 0900

SATURDAY

- 0600 The Breakfast Show**
Greg Bance plays a mixture of album tracks and chart toppers, with police news at 0730 and 0805, plus dedications and news of local events.
- 1000 Andy Archer**
Featuring bright music and guests.
- 1400 Sports Special**
Tim Ewart with four hours of sport. Pete Barraclough covers Ipswich Town football matches, with reports from Norwich City and Colchester games. Plus rugby reports and studio guests and interviews.
- 1800 Top 40**
Greg Bance.
- 2100 Keith Martin**
Out and about in the Orwell area.
- 2200 Sweet and Hot: Jazz Spectrum**
With Jon Ledigo.
- 2400 Closedown**

SUNDAY

- 0800 Cliff Brown**
Easy-on-the-ear music for Sunday morning.
- 0830 Farming**
Edited by Richard Hickson.
- 0900 One Faith**
Radio Orwell's weekly religious magazine.
- 0930 Music-Go-Rondo**
Chris Green.
- 1000 Popback**
Keith Rogers allows listeners to relive the past with the music, news, sport and films of the time.
- 1400 Katie Glass**
Music to relax to on a Sunday afternoon.
- 1700 Top 40**
Greg Bance.
- 2000 Sunday Concert**
Irene Yuen.
- 2115 Interval: Words and Music**
With Chris Green and Penny Ledigo.
- 2130 Sunday Concert: Part 2**
approx.

Capital Radio:

WEEKDAYS — 0200 Night Flight 0600 The Breakfast Show 0900 Michael Aspel 1200 Cash On Delivery 1500 Roger Scott 1830 Country (Friday) 1900 London Today 1930 Live George Brown (Fri. only) 1930 Open Line 2100 Your Music Wouldn't Like It 2300 Tony Mott (Mon-Fri), Mike Allen (Fri-Sat). SATURDAY — 0200 London Link Worldwide 0500 The Breakfast Show 0900 Capital Countdown

1200 Kenny Everett 1830 Afternoon Delight 1700 Person To Person 1800 Greg Edwards' Soul Spectrum 2100 Tommy's Rock Show 2300 Backseat Boogie. SUNDAY — 0200 Night Flight 0600 The Breakfast Show 0900 Gold Sunday 1100 A Sunday After 1400 Kenny Everett 1600 Hallaballoo 1800 The Collection 2000 Alternative 2100 A Question Of Faith 2200 May di Grass 2300 Mike Allen

LBC:

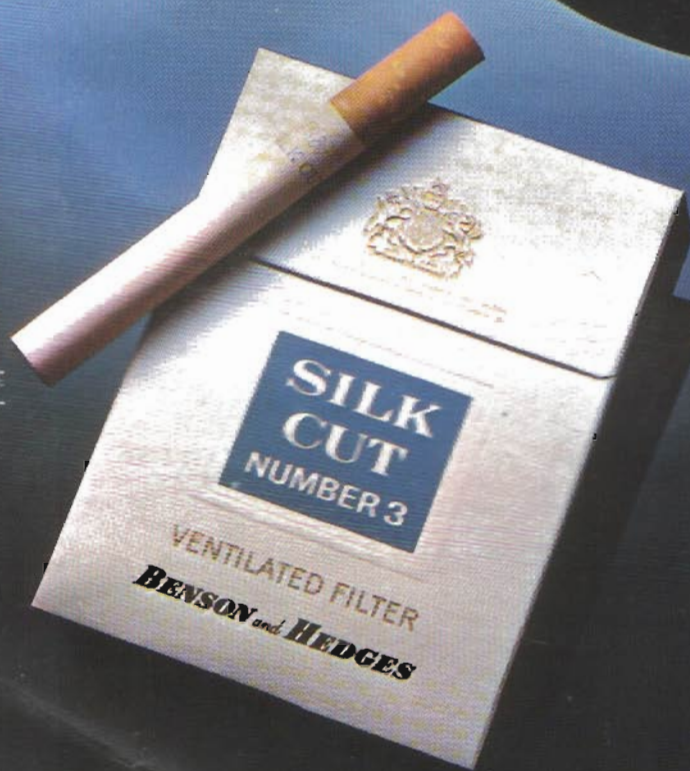
WEEKDAYS — 0100 Nightwatch 0900 Morning Music 0600 AM 1000 Brian Hayes 1300 Newsweek 1330 Woman World 1700 Newsbreak 2000 Music in Stereo 2300 Nightline. SATURDAY — 0100 Nightwatch 0800 Morning Music 0700 Christopher H. 0800 AM 1000 telephone 1300 Newsweek 1330 Sportsweek 1500 Newsweek 1700 The Decision

Makers 1900 Answerback 2100 David Barnett. SUNDAY — 0100 Nightwatch 0600 Morning Music 0700 Christopher H. 0800 AM 1000 David Barnett 1300 Newsweek 1330 The Decision Makers 1400 George Gale 1600 Answerback 1800 Newsweek 1830 Sports Extra 1900 Sunday Supplement 2300 Manly Midgets.



Blue Silk Cut. 45p.

Recommended retail price at 4th April.



Britain's biggest selling low tar cigarette.

LOW TAR As defined by H.M. Government
EVERY PACKET CARRIES A GOVERNMENT HEALTH WARNING